



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

HOLLIS DANN MUSIC COURSE

EducT

5012

16-317

W.P. B.

FOURTH YEAR
MUSIC

HOLLIS DANN

**HARVARD COLLEGE
LIBRARY**



Transferred from
GIFT OF THE

**GRADUATE SCHOOL
OF EDUCATION**



3 2044 102 782 760



HOLLIS DANN MUSIC COURSE

FOURTH YEAR MUSIC

HOLLIS DANN, Mus. D.

PROFESSOR OF MUSIC, AND HEAD OF DEPARTMENT OF MUSIC
AT CORNELL UNIVERSITY



AMERICAN BOOK COMPANY

NEW YORK

CINCINNATI

CHICAGO

Edue T 5.019.16.317

~~T 122.3147m~~

~~IV~~

~~Sept. 2~~

Apr. 6, 1923
HARVARD UNIVERSITY
LIBRARY OF THE GRADUATE SCHOOL
OF EDUCATION

TRANSFERRED TO
HARVARD COLLEGE LIBRARY

June 12, 1929

COPYRIGHT, 1916
By HOLLIS DANN

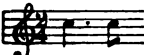
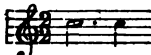
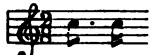
DANN FOURTH YEAR MUSIC

K. P. 14

PREFACE

This book, like the author's Second and Third Year Music, is a child's book. Full and detailed suggestions and additional material for the teacher's use will be found in the Complete Manual for Teachers, to which frequent reference is made.

ROTE SINGING. It is assumed that the pupil is now able to read at sight a larger proportion of the songs than heretofore. The rote songs may be taught quickly because of the pupil's ability to read the words readily and to sing parts of the melodies at sight. The method of teaching the rote songs should be gradually modified during the second, third, and fourth years as the pupil develops the power to feel rhythm and to hear tones mentally while looking at the symbols.

NEW PROBLEMS. The new rhythmic problem of the Fourth Year is  later represented  and . No difficulty with this new rhythm and its variations need be experienced provided proper use is made of the abundant material included in the book. Presenting this or any other rhythmic or tonal problem, ever so clearly, is not teaching it. A clear presentation only *prepares* the pupil to learn by means of intelligent practice, which must be continued until automatic recognition and oral expression are attained.

CHROMATICS. Chromatic tones will present no difficulty to the pupil provided the tonal relationship is established by use of the sequential studies and the methods outlined in the Complete Manual for Teachers.

EYE TRAINING. Individual singing is most important and should be a regular feature of the year's work. Particular attention is directed to the Eye Training Studies. Very often the pupil may recognize the tones readily and correctly through the ear, yet lack the ability to recognize their representation rapidly enough for practical sight reading. Systematic eye training is the connecting link between aural recognition of tone (and rhythm) and practical sight reading.

TWO-PART SINGING.—Oral preparation for two-part singing is provided for in the third year (see Complete Manual for Teachers, Book One, pages 121, 133, 135, etc.). The two-part material in this book when properly used protects the singing voice. For several reasons it is best to defer extensive two-part singing until the pupil has formed safe vocal habits and is able to read and sing one-part music with comparative facility. No normal child should be allowed, much less required to sing the lower part exclusively, though all should learn to sing a second part.

ROUNDS. Children who are inexperienced will find difficulty in singing one part while listening to another. Part singing is an ear problem as well as a sight reading one. Rounds are especially useful in developing the power to sing "in the presence of" another melody. The Round should be sung again and again as a unison song until the children are thoroughly familiar with it; then it may be attempted as a Round.

CARE OF THE VOICE. The pitch and compass of the songs and studies have been very carefully considered and teachers are earnestly requested to use the material in the keys in which it is printed. Careful and constant use of a chromatic pitch pipe is a necessity if the pupil is to sing in tune, remain true to the pitch, and retain the soft, mellow, musical tone quality which is absolutely essential to successful school singing.

INTERPRETATION. Artistic, musicianly interpretation of the songs should be carefully fostered. The utmost care and attention has been devoted to securing a perfect agreement of musical and verbal accents, thereby minimizing the drawling, unnatural pronunciation too often heard in school singing. Usually the words should be sung at about the tempo in which a good reader would read them. The correct tempo and an artistic rendering may often be secured by alternate reading and singing of the words of the song.

Special acknowledgment is due to Miss Laura Bryant, Director of Music in the Ithaca schools, for invaluable assistance in trying out material.

FOURTH YEAR MUSIC

WHEN AUTUMN COMES

ROTE SONG

Frederick Winthrop

Clarence Butler

Allegretto

1. From Sep-tem-ber Till No-vem-ber, Tho' our hap-py va-
 2. Crows are call-ing, A-corns fall-ing; How the chipmunks all
 3. Nights are lon-ger, Winds are stron-ger; All our fa-vor-ite

p *e* *legato* *Ped.* *

cresc.

ca-tion is o-ver, Bees and ka-ty-dids play in the clo-ver.
 quar-rel a-bout them! They'd be ver-y un-hap-py with-out them.
 flow-ers are lost, now, But we'll lay all the blame on Jack Frost, now.

cresc. *Ped.* *

Allegretto, moderately fast; *p*, soft; *e*, and; *legato*, smoothly; *cresc.*, gradually louder

IF I WERE A ROSE

ROTE SONG

Wm. Luton Wood

*Allegretto**mp*

1. If I were a rose on the gar - den wall, I would
 2. O fair lit - tle maid - en, if I were you, I would

mp *legato*

look so fair and would grow so tall; I would scat - ter per - fume
 al - ways try to be good and true; I would be the mer - riest,

far and wide; Of all the flow'rs I would be the pride —
 sweet - est child On whom the sun - shine has ev - er smiled —

mp, medium soft

mf *dimin.*

That's what I'd do if I were you, O lit - tle rose!
 That's what I'd do if I were you, Dear lit - tle maid!

mf *dimin.*

KINDNESS TO ANIMALS

1. I, 2, 3, 4, 5 — I caught a hare a - live;
 2. Do, re, me, fa, so — I caught a jet black crow;

6, 7, 8, 9, 10 — I let him go a - gain.
 La, ti, do, re, mi — And then I set him free.

SEEING AND HEARING

Russell M. Dodge

French Folk Tune

1. I've seen the clouds, just like a flock of sheep —
 2. I've seen a snow - flake melt - ing on a rose —
 3. I've seen a rain - drop kiss a ba - by's cheek —

I've heard the o - cean talk - ing in his sleep. .
 I've heard a tune where fall - ing wa - ter flows. .
 I've heard the north - wind play - ing hide - and - seek. .

mf, medium loud; *dimin.*, gradually softer

THE BOYS IN BLUE

Harvey Worthington Loomis

ROTE SONG

Arthur Edward Johnstone

In march tempo

1. Thou-sands are has - ten - ing toward the square To view the great pa - rade ;
2. Pass - ing the gau - dy re - view - ing stand, And thro' the flo - ral arch, .

All of the hol - i - day throng are there, In gay ap - par - el ar - rayed. . The
Gal - lant pro - tec - tors of sea and land, Ten thou - sand soldiers a - march Where

flags are proud - ly fly - ing, The crowds "Hurrah!" are cry - ing ; With
flute and fife are play - ing, And trum - pet loud - ly bray - ing Be -

THE BOYS IN BLUE

11

mar - tial tread the reg - i - ments come, To beat of the drum—No heart is glum, But
neath the Red the Blue and the White, In u - ni - form bright, A splendid sight! While

The first system of musical notation for 'The Boys in Blue'. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a melodic phrase, and the piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

puls - es bound At thrilling sound Of the tramp, tramp, tramp, tramp.
hearts keep time To measured rime Of the tramp, tramp, tramp, tramp.

The second system of musical notation. The vocal line continues with a rhythmic pattern of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, creating a marching rhythm.

REFRAIN

Give them a cheer, the Boys in Blue; Pride of A - mer - i - ca,
Tramp, tramp, tramp, tramp, tramp, tramp,

The refrain section of the musical notation. It includes the vocal line and piano accompaniment. The vocal line has a simple, catchy melody. The piano accompaniment uses a consistent rhythmic pattern of eighth notes in the bass and chords in the treble.

THE BOYS IN BLUE

no-ble and true! Firm, bold, march-ing a-long, Sci-ons of Free-dom,
tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

young and strong! Know-ing that Might is
tramp, tramp, tramp tramp, tramp, tramp, tramp, tramp,

born of Right. Brave lads, hon - or - ing laws, Stout hearts, they'll

tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,

This system contains the first two staves of music. The top staff is a vocal line in G major (one sharp) with lyrics. The bottom staff is a piano accompaniment. The music is in 2/4 time. The first staff has a key signature change from G major to E minor (three sharps) for the final measure.

ev - er de - fend the cause! Hip, hip, hur - rah! . .

tramp, tramp, tramp; Hip, hur - rah! . .

This system contains the next two staves of music. The top staff is a vocal line in G major with lyrics. The bottom staff is a piano accompaniment. The music is in 2/4 time. The first staff ends with a double bar line. The second staff continues the melody and accompaniment.

THE FAIRY CREW

ROTE SONG

Reginald de Koven

Allegro comodo

Grazioso

a tempo

mf

rit.

mp

Ped. *

mp

1. The sil - ver moon is float - ing, is float-ing, up so
 2. How I wish that I were float - ing, were float-ing, up so

p

Ped. *

Ped. *

cresc.

high, There's a fai - ry crew out boat - ing, out boat - ing in the
 high Where the fai - ry crew is boat - ing, is boat - ing in the

cresc.

Ped. *

Ped. *

Ped. *

Allegro, rather rapidly; *Commodo*, leisurely; *Grazioso*, gracefully; *a tempo*, in time

sky. . The moon's bright prow it dips and tips, As over the clouds she
sky. . The sil - ver moon would shine for me, So bright the fai - ry

f *rall.* *a tempo*

f *mf* *rall.* *a tempo*

Ped. * *Ped.* * *Ped.* *

slips and slips, For the sil - ver moon is float-ing, is float-ing, up so
crew could see. How I wish that I were float-ing, were floating, up so

rall. *mp a tempo*

rall. *mp a tempo*

Ped. * *Ped.* *

high. There's a fai - ry crew out boat - ing, out boat - ing in the
high, Where the fai - ry crew is boat - ing, is boat - ing in the

f *dimin. e rall.*

f *dimin. e rall.*

Ped. *

f, loud; *rall.*, gradually slower

THE FAIRY CREW

mf *a tempo*

sky : } A - float - ing, a - float - ing, is float - ing up so
sky

mf *a tempo*

Ped. *

mf *a tempo*

high, . a - boat - ing, a - boat - ing, is boat - ing in the sky!.

Ped. * *Ped.* * *Ped.* *

A SONG OF PRAISE



From Palestrina

Andante

Come let us all with heart and voice, Give to our Fa - ther thanks and

praise ; Now and for - ev - er, all re - joice ; Al - le - lu - ia.

Andante, moderately slow

The mouth, while singing, should be oval-shaped, thus , and not 



SEPTEMBER COLORS



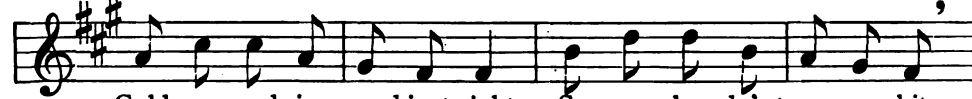
1. Crim - son where the ap - ple - cheeks are shin - ing,

2. Or - ange where the bit - ter - sweet is twin - ing;

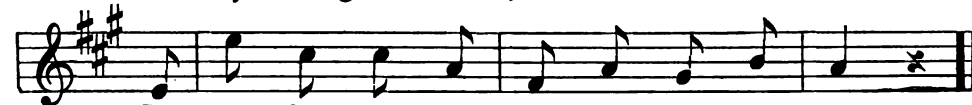


Rus - set where the pears are hang - ing down;

Scar - let par - tridge - ber - ries now ap - pear;



Gold - en - rod is named just right, So are la - dy's-tress-es white,
Leaves are just as good as new, Gen-tian shows her buds of blue,—



Sep - tem - ber wears a rain - bow in her crown.

Sep - tem - ber says, "The sum - mer still is here!"

Moderato, in moderate tempo

Singing position : sit or stand erect, chest active ; both feet on the floor ; head up

1



2

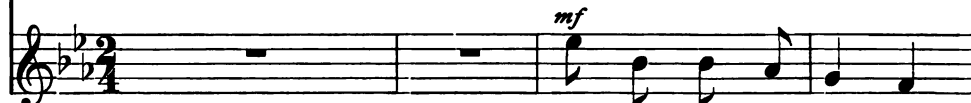


FOLLOW THE LEADER

Moderato
mf



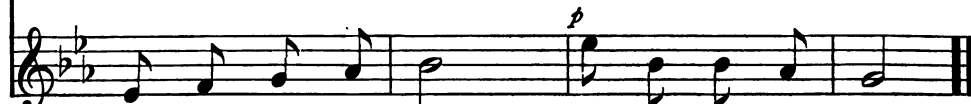
Fol - low as I lead you — *Do, re, mi, fa, so ;*



Yes, I sure - ly heed you —



Sec - ond voice, I need you ; Sing soft and low.



Do, re, mi, fa, so ; Sing - ing soft and low.

While singing, the lower jaw should drop easily, and the tongue should lie naturally, with the tip against the lower teeth

1

2

3

A MOTHER'S ADVICE

P. McArthur

1. Thus spake the moth - er fish : " My chil - dren dear, take care Lest
2. For if you wish to live As ma - ny year as I, You
when you're play - ing in the waves You tum - ble in the air.
must be ve - ry care - ful To keep out of the dry."

WHAT'S THE USE?

Frank L. Stanton

1. Oh, what's the use in sigh - ing For things that can - not be? " When
2. And what's the use in cry - ing Be - cause you've missed the tide? Just
Pol - ly puts the ket - tle on We'll all take tea!"
"wait . for the wag - on and We'll all take a ride."

What does the lower figure in the measure signature say ?

1 a



1 b



1 c



2 a



2 b



2 c



WIND AND WAVE



1. Frost - y and bluster - ing storm - wind, Blow then, Go then ; Mer - ry old
2. Breakers that roll on the o - cean, Dash then, Crash then ; Rumble and



sun, Read - y for fun, Chang - es you in - to a warm wind.
 roar O - ver the shore, Mak - ing a might - y com - mo - tion.

A FOLK DANCE

Allegro

Danish Folk Tune

mf

1. The young folk and old folk were trip - ping a round—
 2. He hopped with his left foot, he skipped with his right—
 3. Said O - laf, "Tis time to be go - ing to bed"—

All was

mf

mf

mu - sic and mo - tion,

{ Tall O - laf came up when he
 The fid - dles and flutes were kept
 He jumped on the ta - ble and

mf

p

heard the gay sound—
 go - ing all night—
 danced on his head—

{ In Denmark, way o - ver the o - cean.

p

1 a



1 b

Six beats in a measure.



2 a



2 b



3 a



3 b



4 a



4 b



5



Beat the measure steadily

1

2

3

4

THE WOODPECKER

Moderato

1. Tap, tap, tap - ping—do you hear that knock ;
2. Pry, pry, pry - ing, tho' he seems so weak ;

Rap, rap, rap - ping like a sharp tick - tock ?
Try, try, try - ing—there are worms to seek.

Just a lit - tle gray - ish bird Is mak - ing all the
Now he's get - ting fu - ri - ous, It's real - ly ve - ry

noise you heard, By pick, pick, pick - ing at the tree's hard lock.
cu - ri - ous What one small bird can do with one short beak.

A FROG HE WOULD A-WOOING GO

Old English Folk Song

(With closed lips)

Allegro giocoso
mp

1. A Frog he would a - woo - ing go, m, . . m, .
 2. He rode right to Miss Mous - ie's den, m, . . m, .
 3. "Yes, kind Sir Frog, I sit to spin," m, . . m, .
 4. He said, "My dear, I've come to see," m, . . m, .
 5. So Un - cle Rat, he rode to town, m, . . m, .
 6. The Frog and Mouse, they went to France; m, . . m, .

mp *p* *mf*

. . A Frog he would a - woo - ing go, . .
 . . He rode right to Miss Mous - ie's den; Said
 . . "Yes, kind Sir Frog, I sit to spin, Pray
 . . He said, "My dear, I've come to see If
 . . So Un - cle Rat, he rode to town, And
 . . The Frog and Mouse, they went to France, And

p *pp*

Giocoso, playfully; *pp*, very soft

Wheth-er his moth-er would let him or no, m. . . m. . .
 he, "Miss Mous-ie, are you . with-in?" m. . . m. . .
 Mis-ter Frog-gie, won't you . walk in?" m. . . m. . .
 you, . Miss Mous-ie, will mar-ry me," m. . . m. . .
 bought his niece a wed-ding gown, m. . . m. . .
 that is the end . of my . ro-mance, m. . . m. . .

cresc. *f* *pp mf*
Ped. *

WHO GOES THERE?

ROTE SONG

In Gavotte tempo

mp
 Who goes there—Gob-lin or a sprite, Steal-ing like a spec-ter thro' the
 dark, dark night, With a white, white glare All a-bout your head,
 Peek-ing thro' the win-dow at the folks in bed? You don't dare to
 come a-round at noon; You're just noth-ing but the old new-moon!

Gavotte, an old dance of a lively though dignified character. The rhythm should be strongly marked

1 a



1 b



2 a



2 b



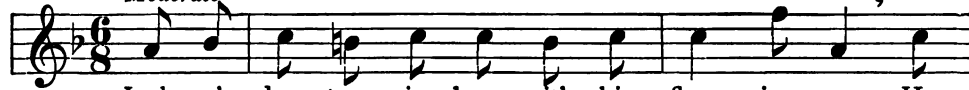
3 a



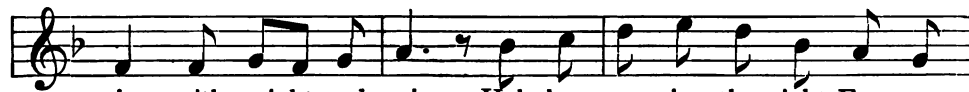
3 b



HALLOWEEN

Moderato

1. Jack - o' - lan - tern is here with his flam - ing eyes, He
2. We are sure to dis - cov - er some pump - kin pies Up -



grins with might and main; Hal - low - een is the night For a
on the pan - try shelf; Then for ap - ples we'll duck, And the



gob - lin or sprite To play "tick-tack" on the pane.
one who has luck Will eat the ap - ples him - self.

A SINGING LESSON



1. Five, eight, five, three, one; Our les-son's be-gun; Not shy-ly nor
2. So, do, so, mi, do; Don't get it too slow! We fol-low the
3. We're sing-ing in D; It's eas-y, you see; Not an-y more



sad-ly; We're learn-ing it glad-ly, Be-cause it's such fun.
 lead-er And read from the Read-er, First high and then low:
 trou-ble Than blow-ing a bub-ble Or climb-ing a tree.

NIGHT SONG



1. Wood-lands are qui-et, Birds all a-sleep;
2. Bright lit-tle can-dles Shine up on high—
3. Sweet crick-ets chirp-ing Clear as a bell—
4. Brook goes a-sing-ing Down thro' the brake;



Soft-ly and slow-ly The gray shad-ows creep.
 Lights for the an-gels Who live in the sky.
 What do you think Are the se-crets they tell?
 He'll go to sleep When he rests in the lake.

TWO-PART STUDIES



One $\frac{6}{8}$ measure looks like two $\frac{3}{8}$ measures with the bar omitted

1

2

3

4

GOOD-BYE TO THE LEAVES

Ma-ple no lon-ger can hold . Her leaves of red and gold ;

"Good-bye!" say they, "We fly a-way; Weather is getting so cold."

HARVEST TIME

Alfred Scott Gatty

1. Au-tumn skies are blue and clear ; Now the frost-y days are near—
2. Bees have filled the hon - ey-comb ; Out for food the squirrels roam—

Heigh - ho ! Heigh - ho ! Har - vest time is here !
Heigh - ho ! Heigh - ho ! Bring the har - vest home !

Reference : Manual, Book Two, pages 19, 20, 21

1 a



1 b



The first tone is sung *with* the first and second beats ; the second tone is sung *after* the second beat

1 c



2 a



2 b



AUTUMN LEAVES

Andante

1. Au-tumn leaves are float - ing down Like flow'rs of the air ; red and
2. Soon the wild and frost - y breeze Will rush from the sky, and he'll



yel - low, pink and brown ; Nest-ling in a green and mos - sy
whis - tle thro' the trees ; Then the Win-ter's King will send a



bed, They'll gen-tly fall a - sleep for the Sum-mer is dead.
sprite To cov - er all the leaves with a blan-ket of white.

THE LITTLE SPARK

Harvey Worthington Loomis

Arthur Edward Johnstone



1. Bright lit - tle spark, Please tell me where you're go-ing, Fly-ing thro' the
2. Stars all a - bout, Their sleep-y eyes are blink-ing ; You will never



chim - ney This chil - ly au - tumn night ; Out in the dark The
reach them—You could not fly so far ; You'll soon go out But



frost-y wind is blowing, And I'm a - fraid It may put out your light.
they will go on winking—O don't you wish That you could be a star ?

BY THE LIGHT O' THE MOON

Adapted from the French

French Folk Tune



1. Moon is white as snow, dear, Round and large and bright ;
2. Though I'd not of - fend you, I've no pen to lend,



Where's your pen, Pier - rot * dear ? I've a line to write.
So I'll have to send you To my lit - tle friend ;



Won't you bring a match, dear ? I must have a light.
She lives right be - low you ;—I have gone to bed—



Won't you lift the latch, dear ? Let me in to - night.
If she does - n't know you, Tell her what I said.

* Pronounce pyé-ro'

After the two songs on this page have been thoroughly learned, the class may be divided, one section singing
* The Little Spark" while the other section sings "By the Light o' the Moon"

THE RACE

H. W. L.

Harvey Worthington Loomis

Allegro moderato

mp *p* *mp*

1. "I'll beat you in a race," Said the trout to the brook; He chose a qui-et
 2. The trout went panting by, Down a slope to a pool; The brook said, "Here am

mp *p* *mp*

p *mp* *p*

place In a cool, mos-sy nook. "You'll see I am not slow!" Said the
 I! Ve-ry. calm, ve-ry cool." "But how did you get 'round?" Said the

p *mp* *p*

f *p*

trout, with a grin, "There's noth-ing that can go Like a fin, sir!"
 trout, near-ly dead, "By stay-ing, safe and sound In my bed, sir!"

f *p*

Ped. *

Reference: Manual for Teachers, Book One, pages 121 and 122

Breathe deeply, expanding all around the waistline. Keep the chest active

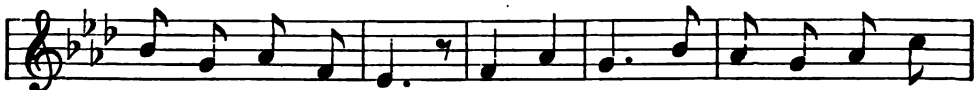


THE CRICKET

Moderato



1. All night long The crick-et in the mead-ow Chirps his song, He
2. Don't go near Or else he'll stop his mu-sic; He's so queer He's



knows it ve-ry well; Soft and low, It's al-ways rath-er
fright-ened when we walk; Hides him-self, That cun-ning lit-tle



slow; You'd think he played it on a lit-tle sil-ver
elf, And then he'll hop a-round and bal-ance on a

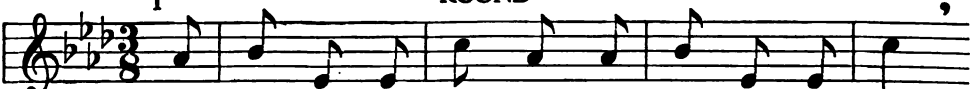


bell— But just how he does it, Is ver-y hard to tell.
stalk. He wont go to bed, For he'd so much rath-er talk.

CLIP-CLAP

I

ROUND



The mill-wheels are turn-ing by night and by day;

II



"Clip-clap," they say, "Clip-clap," they say.

ONE MAN SHALL MOW MY MEADOW

Somerset Folk Song

Allegretto

1. One man shall mow my mead-ow, Two men shall gath-er it to -
 2. Three men shall mow my mead-ow, Four men shall gath-er it to -
 3. Five men shall mow my mead-ow, Six men shall gath-er it to -

geth-er; (1.) Two men, one man and one more
 geth-er; (2.) { Four men, three men
 two men, one man and one more } Shall
 geth-er; (3.) { Six men, five men
 four men, three men
 two men, one man and one more }

f *dimin.*
 shear my lambs and ewes and rams And gath-er my gold to - geth-er.

* This measure to be sung twice in the 2d and three times in the 3d stanza

The lower jaw must be relaxed. The tip of the tongue must lie easily against the lower teeth

1 a



1 b



1 c



2 a



2 b



2 c

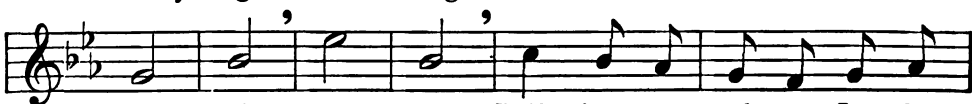


SNOW-WHITE AND ROSE-RED

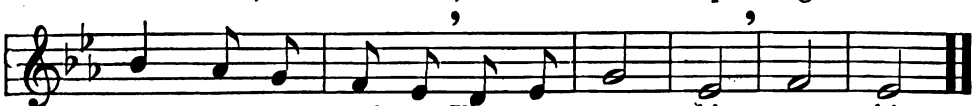
Moderato



1. Light as a feath-er, The No - vem - ber clouds are
2. Day - light is clos-ing And No - vem - ber clouds are



snow - white, snow - white; Drift - ing to - geth - er In the
rose - red, rose - red; Each one re - pos - ing Like a



clear frost - y weath - er, They are snow - white, snow - white.
child who is doz - ing, They are rose - red, rose - red.

THE FIRST SNOWFLAKE

Harvey Worthington Loomis

Arthur Edward Johnstone

Allegretto

mp

Last au-tumn a feath-er - y snow -flake I found, He lay there so

mp

la - zi - ly down on the ground ; Said I, " Mis - ter Snow-flake, get

up now, and play." " Too warm !" said the snowflake, And melted away.

With what beats is the first tone in number 1 sung?

1

2

3

4

5

6

THANKSGIVING IN WINTER

From Wilhelm Hey

Karl Gläser

Moderato

1. Give thanks to God for win-ter days, Tho' cru - el gales may blow ;
2. Give thanks to God for win-ter white ; He keeps the spar-rows warm ;
3. Give thanks to God for win-ter joy, Tho' clouds be dark a - bove,

A cov'-ring on the buds he lays, To shield them from the snow.
 Their feath'ry coats, by day and night, Protect them from the storm.
 Each flow'r and bird, each girl and boy, Is guard-ed by his love.

Beat six in each measure

1



2



3



TWO-PART STUDY



Always sing soft, pleasant, head tones

1



2



3



4



5



TWO-PART STUDIES

1



JACK FROST

ROTE SONG

Ruth F. Call

Eugene Stoddard

Allegro

mp

1. Jack Frost passed this way last night And nipped with sau - cy
2. He scratched a mes - sage on the pane—A hint more kind than

mp

cresc.

fin-gers Ev'-ry gold and scar-let leaf, Ev'-ry gold and scar-let court-ly; "Bet-ter see to fires and flow'rs, Bet-ter see to fires and

cresc.

rit. , *mp a tempo*

leaf, . That on my ma-ple lin-gers. flow'rs! I'll be re-turn-ing short-ly."

mp

rit. *a tempo* *p e delicato*

delicato, delicately

Reference: Manual, Book Two, Pages 11 and 12

1 a



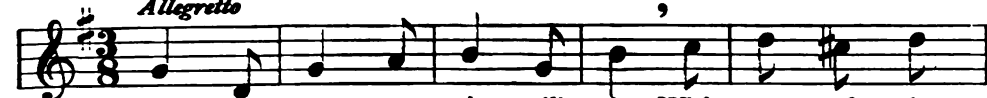
1 b



1 c



WHEN SUMMER IS DONE

Allegretto

Birds that come on A - pril's wing With songs of the
Buds that wake when thrush - es sing, As fair as the



smil - ing South - land Must flut - ter a - way when
blooms of South - land, Must close up their eyes when



Au - tumn's here To car - ry them home once more.
skies are drear And slum - ber till Win - ter's o'er.

THE HUNTSMAN

Allegro

Harmonized by Johannes Brahms

mp

1. The huntsman seeks the for - est, And tracks his prey with watch - ful mien ; With
2. My dog is ev - er with me As through the for - est glades I fare ; My

dog and gun he's nev - er done, With dog and gun he's nev - er done With
heart is gay, I seek my prey, My heart is gay, I seek my prey, And

roam - ing, with roam - ing, With roam - ing through the for - est green.
keen - ly, and keen - ly My eyes are rov - ing ev - 'ry - where.

The teeth must be apart in singing all vowels, including *ee*

1



2



3



4



THOSE THREE BLIND MICE

TWO-PART CANON

Frederick Winthrop

Clarence Butler

Lively

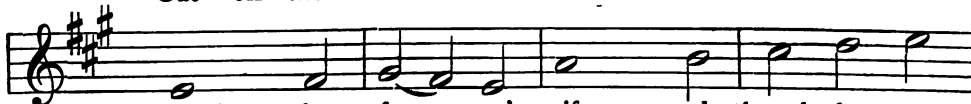


1. Here's a stor - y most of us know;
2. Then she took a ter - ri - ble knife,

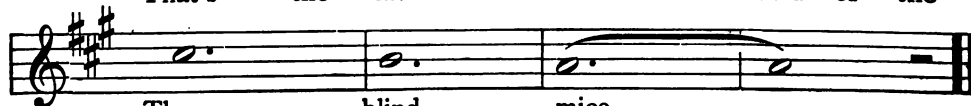
II



Three lit - tle mice that ran in a row,
Cut off their tails and sad - dened their life.



Chased the far - mer's wife al - though they were
That's the lat - est news I've heard of the



Three blind mice.
Three blind mice.

NOVEMBER'S FEAST

Harvey Worthington Loomis

Arthur Edward Johnstone

mp *Not dragging*

MINOR SEQUENTIAL STUDIES

Reference : Manual, Book Two, Pages 27 and 28

To be memorized and sung individually by each pupil

1

GOOD NIGHT

ROTE SONG

Victor Hugo

Slowly and softly

Carl Reinecke

Good night, good night ! Far flies the light; But still God's love shall

p *e legato*

This system contains the first line of the song. The vocal melody is in G major, 6/8 time, starting with a treble clef and a key signature of one flat. The piano accompaniment is in the same key and time, starting with a grand staff (treble and bass clefs). The lyrics are written below the vocal line. The piano part includes the dynamic marking *p* and the instruction *e legato*.

flame a - bove, Still, high a - bove Shall flame his love,

This system contains the second line of the song. The vocal melody continues with a treble clef. The piano accompaniment continues with a grand staff. The lyrics are written below the vocal line.

Glow - ing with ra - diance bright. Good night !

pp

This system contains the third line of the song. The vocal melody concludes with a treble clef. The piano accompaniment concludes with a grand staff. The lyrics are written below the vocal line. The piano part includes the dynamic marking *pp*.

A DREAM

From W. A. Mozart



1. Last night I dreamed of Fai - ry-land—I heard the ros - es talk ;
2. From un - der-neath a ma - ple-tree Whose leaves were made of gold,
3. I saw the sea-shore whis-per-ers Who live in ev - 'ry shell ;



They looked just like the flow'rs at home In the trel-lised gar - den walk.
 There flew a swarm of bees that turned In-to snow-flakes, white and cold.
 They told me love - ly se - crets too, But I prom-ised not to tell.

SHADOW PICTURES

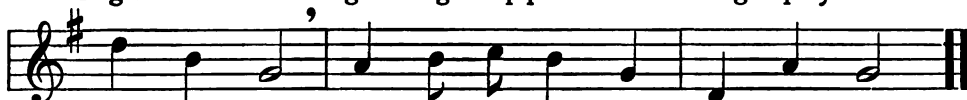
Emma Mundella. Adapted ,



1. The fire - light smiles with a friend - ly glow,
2. I stand up straight in the fire - light's glare ;
3. Let's wave our hands up a - bove the flames ;



Paint - ing her pic - tures there on the wall, And when I stoop to the
 Now there's a pyg - my down by the door—He's changed himself to a
 High on the ceil - ing ea - gles ap-pear—The fire-light play is the



blaze be - low— See, there's a gi - ant, black and tall !
 griz - zly bear— All keep a - way, I hear him roar !
 best of games— Still, you must nev - er get too near !

BEDTIME

ROUND



I Soft - ly as shad - ows we're mov - ing a - long,



II Go - ing to Slum - ber - land, sing - ing a song.

STARS AND THE MOON

Allegretto

1. I see the stars a - bove me—They're not yet all a -

2. The moon is on the pas - ture, Just ris - ing, round and



wake; But some of them are bath - ing Be -

red; I crossed the field to catch him, But



low me, in the lake; Yes, bath - ing in the lake!

he kept on a - head; Yes, just so far a - head!

BUGLE SONG

Vivace

1. How sweet the sound When woods a - round Have heard the gold - en

2. How bright the trees! How fresh the breeze! How gold-en bright the

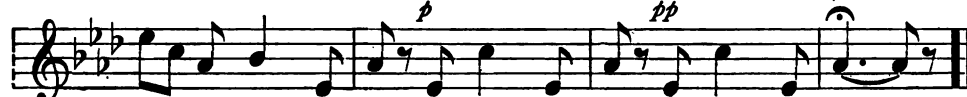
3. Each heart beats high, And gleams the eye At ev - 'ry wel - come



horn! . From bush and brake The ech - oes wake, And

day! . The spark - ling rill . Goes mur - m'ring still, Thro'

tone, . Like mist that flies From morn - ing skies, All



hail the wel - come morn, The wel - come morn, The wel - come morn.

wood-land far a - way, Oh, far a - way, Oh, far a - way!

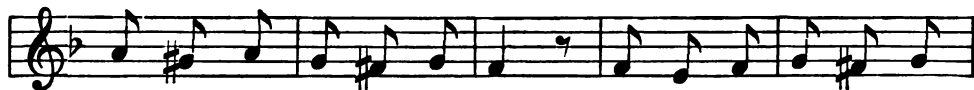
sor - row now is flown; All sor - row flown, All sor - row flown!

Vivace, lively

Reference: Manual, Book Two, Pages 8-9; 29-30

Nos. 1 and 2 should be memorized and sung individually

1



2



Not too fast

3



4



* *Se* rarely occurs in musical relations, *f* being almost invariably used in its stead

ON CHRISTMAS DAY

Mary E. Wilkins Freeman (Adapted)

Allegretto

mp

1. Down the road to Lon-don Town Came a flock of bird-ies brown On
 2. Sad-dle-bags a-weigh-ing down Rode a man to Lon-don Town On
 3. Gai-ly in-to Lon-don Town Danced a troop of chil-dren down On
 4. Thro' the streets of Lon-don Town Chil-dren sang and bird-ies brown On

mp

mf

Christ-mas Day, On Christ-mas Day; Sweet-ly sing-ing all the way,
 Christ-mas Day, On Christ-mas Day; Float-ing locks so gold-en,gay,—
 Christ-mas Day, On Christ-mas Day; Sing-ing sweet-ly all the way,
 Christ-mas Day, On Christ-mas Day; Then the red-cheeked horse-man gay,

mf

dimin. *mp* *cresc.*

Un-der clouds of sil-ver gray, Mer-ry flock of bird-ies brown
 Cheeks as pink as flow'rs in May, Oh, the horse-man rid-ing down,
 Un-der clouds of sil-ver gray, Horse-man, chil-dren, bird-ies brown,
 (Thus the birds and chil-dren say,) Scat-tered crumbs and pres-ents down

dimin. *mp* *cresc.*

Flew a - long to Lon - don Town on Christ - mas Day.
 Sing - ing in - to Lon - don Town on Christ - mas Day.
 Sped a - way to Lon - don Town on Christ - mas Day.
 Thro' the streets of Lon - don Town on Christ - mas Day.

CHRISTMAS JOY

Moderato

1. Here's a date we all re-mem-ber, San - ta Claus re - mem-bers too—
 2. Ev - 'ry-one will have a pres-ent, Some-times e-ven two or three;
 Twen - ty-fifth of each De-cem-ber He will, sure - ly vis - it you.
 Noth - ing could be much more pleas-ant Than a spark - ling Christ-mas tree;
 "Christ - mas comes but once a year; When it comes it brings good cheer."
 Bloom - ing ev - 'ry Christ - mas night, All its flow'rs are flames of light.

THE BUGLE

Oh, hear the bu - gle play! It ech-oes far a - way;
 It sounds at morn, sounds at noon, Sounds at close of day.
 At morn and at noon And at close of the day.

While singing, the body should be erect and active yet relaxed and comfortable

1 *f* *mf* *p* *pp*

2

3 *mf* *pp* *mf*

4 *mf* *>* *>*

5

6

SKY TOWN

Moderato
mp *cresc.* *f*

Up in Sky Town, Such a high town, (Not at all like my town,)
lots to see there; All is free, there—How I'd love to be there,

1 2

Think of how the wind must blow! There's
(Omit) Help-ing them to make the snow!

Singing position



TWO-PART STUDIES



TOYLAND

ROTE SONG

Eugene Field

Wm. Luton Wood

Allegretto

And how do you get to Toy - land? Of all lit - tle ones the Joy - land—Just

mp *legato*

Con Ped.

Detailed description: This system contains the first line of the song. The vocal melody is in G major, 6/8 time, marked 'Allegretto'. The piano accompaniment is in the same key and time, marked 'mp' and 'legato'. The lyrics are 'And how do you get to Toy - land? Of all lit - tle ones the Joy - land—Just'. The system ends with a 'Con Ped.' instruction.

fol-low your nose And go on tip toes, It's on - ly a min-ute to Toy - land. And

poco rit. a tempo

poco rit. a tempo

Detailed description: This system contains the second line of the song. The vocal melody continues with the lyrics 'fol-low your nose And go on tip toes, It's on - ly a min-ute to Toy - land. And'. The piano accompaniment features a rhythmic pattern of eighth notes and rests. The tempo changes to 'poco rit. a tempo' at the end of the system.

Oh, but it's gay in Toy - land, This bright, merry girl- and - boy - land! And

mf

p

Detailed description: This system contains the third line of the song. The vocal melody begins with 'Oh, but it's gay in Toy - land, This bright, merry girl- and - boy - land! And'. The piano accompaniment is marked 'mf'. The system concludes with a 'p' (piano) dynamic marking.

wool-ly dogs white That nev-er will bite, You'll meet on the high-ways in Toy-land.

cresc.

SKY FLOCKS

ROTE SONG

Russell M. Dodge
Allegretto

Herbert Fullerton

mp *mf*

1. The breez-es push and pull And drive the clouds of wool; Oh,
2. Oh, how they crowd and swarm! I think we'll have a storm; This

legato *mp* *pp* *mf* *p*

see how they scur-ry And flock in a hur-ry, Till all the sky is full!
blus-ter-y weath-er They hud-dle to-geth-er, To keep each oth-er warm.

NEW YEAR'S EVE

Traditional

Welsh Air, "Nos Galan"



1. Hark! the sum-mons, come, my fel-lows, Fa la la la la la la la la,
2. Shep-herds, quit your cares for pleas-ure, Fa la la la la la la la la,
3. Toil and trou-ble lie be-hind us, Fa la la la la la la la la,



Crown your hats with hol-ly ber-ry, Fa la la la la la la la la.
 Fish-ers, leave your nets and wher-ry,* Fa la la la la la la la la;
 Think no more of chan-ces drea-ry, Fa la la la la la la la la,



Hark! the peal-ing bells that tell us, Fa la la la la la la la la la,
 This must be a night of lei-sure, Fa la la la la la la la la la,
 While the well-known strains re-mind us, Fa la la la la la la la la la,



'Tis the Eve of New Year mer-ry, Fa la la la la la la la la la.
 'Tis the Eve of New Year mer-ry, Fa la la la la la la la la la.
 'Tis the Eve of New Year mer-ry, Fa la la la la la la la la la.

FLOWERS AND JEWELS

Moderato

1. Flakes of snow on the branch-es are as pret-ty, I should
2. And the sharp, tink-ling i-ci-cles, like bells of fai-ry



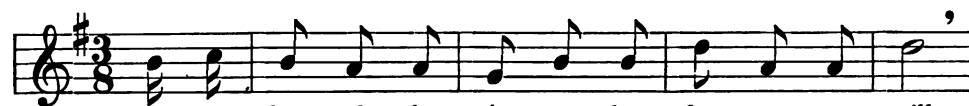
say, As the white, fra-grant blos-soms in the or-chard, ev-'ry May.
 glass, Are as bright as the sum-mer dew that spark-les in the grass.

* *Wherry*, a fishing-boat

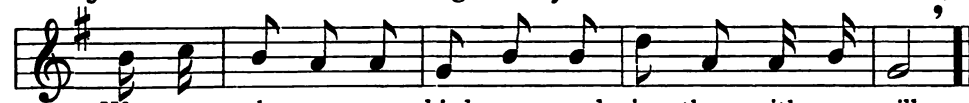
The tongue must be relaxed, the tip resting lightly against the lower teeth



WINTER PLEASURES



1. In the days of the win - ter, when for - ests are still,
2. With a song and a smile and a dance ev - 'ry day,
3. Tho' the weath - er be gloom - y with clouds or with storm,



We can make our own bird-songs, and sing them with a will.
 We can all be as joy - ful as birds of sun - ny May.
 Chill - y Win - ter, we care not—our hearts are ev - er warm!

TELL-TALE TRACKS

ROTE SONG

F. H. Swift
from St. Nicholas

Eugene Stoddard

Allegro moderato

mp

On a clear and frost - y morn - ing, When the

mp

snow is soft and white, Ere the sun has wiped the

dain - ty foot - prints out, You can see the tracks of

The musical score is for a song titled "TELL-TALE TRACKS" by Eugene Stoddard, based on a poem by F. H. Swift from "St. Nicholas". The tempo is marked "Allegro moderato". The score is in 2/4 time and features a vocal line and a piano accompaniment. The piano part consists of a right hand and a left hand. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The lyrics are: "On a clear and frost - y morn - ing, When the snow is soft and white, Ere the sun has wiped the dain - ty foot - prints out, You can see the tracks of". The score is divided into three systems, each with a vocal line and a piano accompaniment. The first system ends with a comma, the second with a comma, and the third with a period. The piano part includes dynamic markings of *mp* (mezzo-piano) at the beginning of each system.

squir - rels Who went call - ing thro' the night On their

neigh - bors in the for - est 'round a - bout.

pp

cresc.

Ped. * *Ped.* *

STARS

1ST SOPRANO
Quietly

An - gels of the night, when sun - beams die,

Light a thou - sand stars in the deep, blue sky.

2D SOPRANO
Quietly

{ An - gels of the night, when the sun - beams die,
{ Light a thou - sand stars in the deep, blue sky.

NOTE: In this eight-measure song, the second soprano is sung with each line of the first soprano

STUDIES IN RHYTHM

The tonal material in the following studies consists solely of the descending and ascending scale without repeated tones.

Each study is to be continued until the accent falls on the upper *do*

References : Manual, Book Two, Pages 33 and 34

1



"When is the first tone sung?"

Ans. "With the first and second beats."

"The second tone?"

Ans. "After the second beat."

2



Two beats to each measure. Think three even tones to each beat

3 a



3 b



4 a



4 b



5



6



7 a



7 b



triplet, a group of three notes performed in the time of two

Use the voice gently and kindly ; never harshly

1



2



3





4



GOOD SKATING

TWO-PART CANON

I *Allegro*



The pond is fro - zen o - ver, So off we run, off we run

II



As gay as bees in clo - ver; Good skat-ing's now be - gun. . .



We'll whirl, twirl, swirl a-round And have the great-est fun. . .

MY SHADOW AND I

ROTE SONG

Daniel Protheroe

Tempo di valse

p

1. Come dance, my lit - tle shad - ow, And I will dance with you ; Come
2. When days are gray and cloud - y He's sure to hide a - way, Al -

p

run, my lit - tle shad - ow, And I will scam - per too. When the
though I al - ways call him To hur - ry out and play ; But if

day is sun - ny, bright, and clear, As soon as I go out, I
I could find the shad - ow - house, Where - ev - er it may be, I'd

al-ways find my shad-ow wait - ing To fol - low me a - bout.
put my arms a-round my shad - ow And bring him home with me.

*Pod. **

CUCKOO IN THE CLOCK

Allegretto
mf

Arthur Edward Johnstone

1. "Cuck - oo! Cuck - oo!" I hear the cuck-oo say; "Just
2. "Cuck - oo! Cuck - oo!" That song you know by heart; Now

p *cresc.* *dimin.*

1. O hark! "Cuckoo!" That's what I hear the cuckoo say Quite plain; "Just

2. You sing "Cuckoo!" a-gain; That song you know by heart, I think; Now

two, just two;" He knows the time of day.
do, now do The eas - y al - to part.

cresc. *dimin.*

two," like that, "just two," Be - cause he knows the time of day.
do you know, now do You know the eas - y al - to part?

INTERVAL STUDIES

(EYE TRAINING)

When you can recognize skips and sing them with the syllable names from hearing, it is then necessary to train the *eye* to recognize them. Unless the intervals are recognized instantly through the eye, rapid reading is impossible.

Whenever the studies can be *spoken* rapidly with a steady rhythmic swing, using the syllable names, no difficulty will be found in reading the intervals in this and other books. If these and other similar studies can also be *sung* rapidly and steadily, good progress in interval singing is assured.

Studies to be sung or spoken with the syllable names, in strict tempo, first by the class, later by each pupil individually; at first slowly, finally in rapid tempo.

When *do* is represented on a line, the *do* above or below is in a space

1a

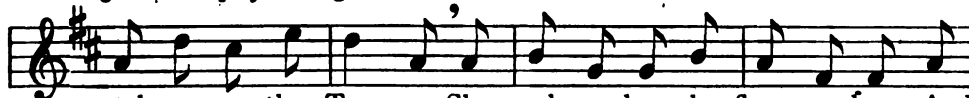


GRIMALKIN

Harvey Worthington Loomis

Allegretto

1. Our cat is such a mous - er! Oh, dear me! She
2. A mouse comes up a - creep - ing; Oh, dear me! He
3. Per-haps you've guessed what fol - lowed—Oh, dear me! That



catch-es more than Tow-zer; She sneaks a - long the floor, you know, And
thinks the cat is sleep-ing; She's snor-ing, sure-ly *but*, you know, Her
lit - tle mouse was swal-lowed! I'll tell you now what hap-pened then: Gri-



hides be - hind the door, you know—Gri-mal - kin is her name.
left eye is - n't shut, you know, She's watch-ing all the same.
mal - kin took a nap, and then Poor Tow-zer got the blame.

TAME FISH

Russell M. Dodge

Allegro

French Folk Tune



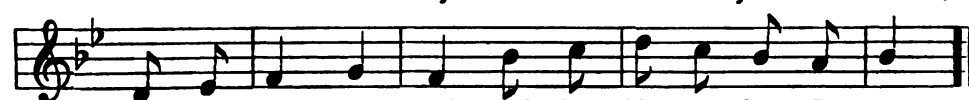
1. Do you know, it's true there are fish-es made of gold?
2. He will play all day with his pret - ty sil - ver mate;



I have one that lives in a globe of shin - y glass;
They can swim quite fast, tho' they've nev - er seen a brook.



But the wa - ter is so wet, I'm a - fraid he'll catch a cold,
I have fed them ev - 'ry noon with the ver - y best of bait,



For his eyes look sad, and he shiv - ers when I pass.
But I'm quite, quite sure they shall nev - er taste a hook.



THE NIGHT RIDER

Old French Tune



1. "Who goes there, so late at night, Rid - ing by in the gloomy for - est ?
2. 'Tho' you hear me shriek and cry, I'm in - vis - i - ble, none can see me,



All the stars have hid their light, Come, say, what is your name?"
Yet I make the branches fly—North Wind, that is my name."

THE GAVOTTE

Melody by V. Righini

Tempo di Gavotta

p *mf*

1. Here's a lit-tle dance that man-y man-y, chil-dren Danced a hun-dred
 2. Dain-ty lit-tle peo-ple cir-cled on the ter-race—How they loved this

p *mf*

mf *mp* *mf*

years a-go; Part-ners choos-ing, None re-fus-ing, All took hands and
 quaint old song! Proud and state-ly, Most se-date-ly, Smooth as clouds they

mf *mp* *mf*

mp *dimin.* *p*

curt-sied low—Pret-ty, is it not? We call it a ga-votte.
 moved a-long—You can do it now, For I will show you how.

mp *dimin.* *p*

EYE TRAINING STUDIES

To be sung or spoken with the syllable names, in strict tempo, first by the class, later by each pupil individually; slowly at first, finally in rapid tempo. See also page 66

1



2



3



4



5



6



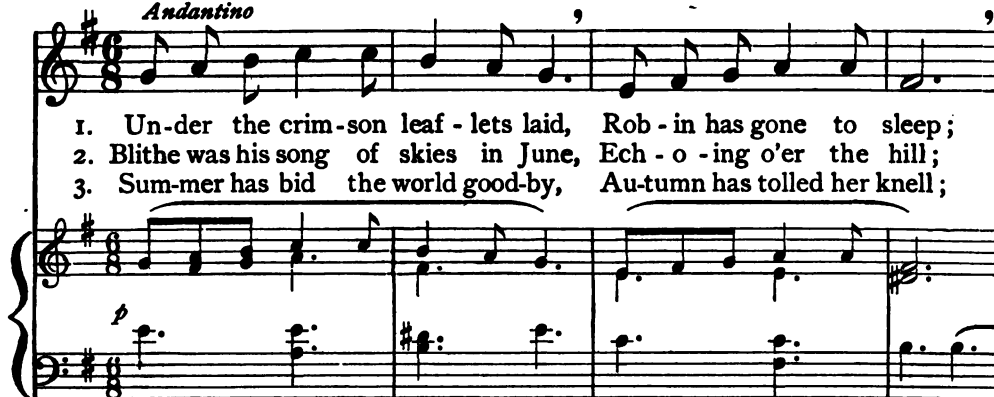
7



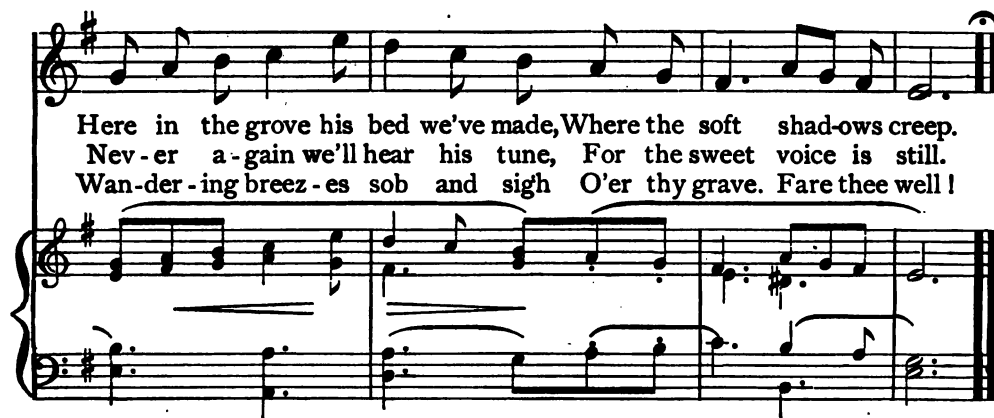
THE ROBIN'S BURIAL

From L. Bechstein
Andantino

Carl Reinecke



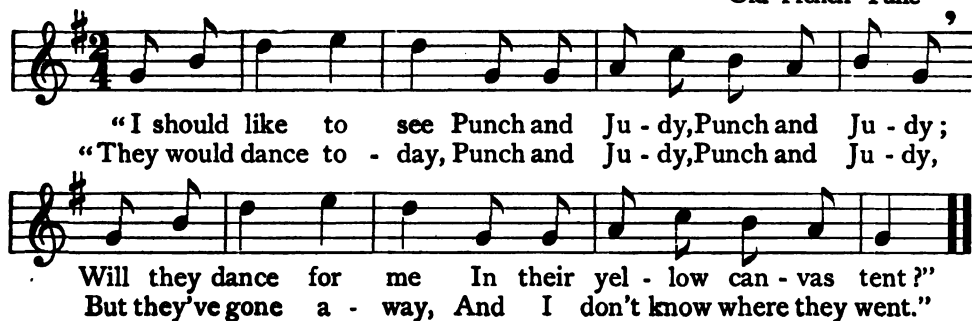
1. Un-der the crim-son leaf - lets laid, Rob - in has gone to sleep;
2. Blithe was his song of skies in June, Ech - o - ing o'er the hill;
3. Sum-mer has bid the world good-by, Au-tumn has tolled her knell;



Here in the grove his bed we've made, Where the soft shad-ows creep.
Nev - er a - gain we'll hear his tune, For the sweet voice is still.
Wan-der - ing breez - es sob and sigh O'er thy grave. Fare thee well!

PUNCH AND JUDY

Old French Tune



"I should like to see Punch and Ju - dy, Punch and Ju - dy;
"They would dance to - day, Punch and Ju - dy, Punch and Ju - dy,
Will they dance for me In their yel - low can - vas tent?"
But they've gone a - way, And I don't know where they went."

SNOWFLAKE VALENTINES

The Youth's Companion

ROTE SONG

Arthur Edward Johnstone

Moderate

mp

Out of a snow-cloud, cold and gray, Some-thing dropped on St.

mp

Ped. * *Ped.* * *Ped.* * *Ped.* *

cresc.

Val-en-tine's Day, Whirl-ing and twirl-ing and soft and light, Like

cresc.

Ped. * *Ped.* * *Ped.*

mp

lit-tle wee let-ters, all dain-ty and white; And I guess the sky-chil-dren were

mp

Ped. * *Ped.* * *Ped.* *

mf

send - ing down, Their val - en - tines straight to the chil - dren in town.

mf

Ped. *

THE CARRIER PIGEON

1. Came a dove through the wood - land, Coo - ing gen - tle and sweet,
2. "Has - ten back, pret - ty pig - eon, With your wings pur - ple gray;

With a let - ter from moth - er, Which he laid at my feet.
Take a kiss to my moth - er In the home far a - way."

IF WE COULD FLY

Allegretto

1. Swal - lows can fly a - bove, All thro' the sky a - bove, O - ver the trees;
2. Would you not love to fly, Way up a - bove to fly, Fast as the birds?

All in a crowd they go, Light as a cloud they go, High as they please.
Far out of sight, you know, Oh, the de - light, you know, Too great for words!

1 *pp* *p* *mf*

2

3

4 *mf* *p* *pp*

The piano score consists of six staves of music in 3/4 time. The first staff begins with a treble clef and a key signature of one flat. It features dynamic markings of *pp*, *p*, and *mf*. The second staff continues the melody. The third staff includes a repeat sign and a key signature change to two flats. The fourth staff has a *mf* marking. The fifth staff has a *p* marking. The sixth staff ends with a *pp* marking and a double bar line.

A STAR CHILD

Harvey Worthington Loomis
Allegretto

Arthur Edward Johnstone

p

1. I saw to - night a love - ly danc - er, And when I
2. And she was danc - ing on the wa - ters: I said "I've

asked her her name, She would - n't stop To give an
guessed who you are; You're one of Twi - light's fair - y

an - swer, But went on danc - ing just the same.
daugh - ters Who must have fall - en from a star."

The vocal score is written on three staves in 3/4 time. It begins with a treble clef and a key signature of one flat. The first staff has a *p* marking. The lyrics are written below the staves, with two verses. The music ends with a double bar line.



ABRAHAM LINCOLN



1. Start-ing life in a hum-bles cab-in, Toil-ing ear-ly, toil-ing late,
2. Tru-est friend of the high or low-ly, And "with char-i-ty for all,"
3. O'er a cen-tu-ry now is vanished Since the day that gave him birth,



Lin-corn rose to become the Cap-tain Of our might-y Ship of State.
 'Twas his heart led a stricken na-tion When he heard his country call.
 But the mem-o-ry of his greatness "Shall not perish from the earth."

THE FLAG AND THE EAGLE

H. W. L.

ROTE SONG

Harvey Worthington Loomis

Tempo di marcia

mp

1. The flag for you and the flag for me, With stars and stripes and the
2. The flag is wav - ing a - bove the school; It flut - ters high in the

mp

cresc.

col - ors three; The flag for me and the flag for you Is A -
breez - es cool; Up - on the pole, on a ball of gold, The A -

cresc.

f

mer - i - ca's Ban - ner, red, white and blue! } Three
mer - i - can Ea - gle is stand - ing bold. }

sfz *f*

di, of; marcia, a march

cheers for the flag, . A - mer - i - ca's beau - ti - ful flag!

The musical score for 'The Flag and the Eagle' is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature. The melody is simple and patriotic, with the lyrics 'cheers for the flag, . A - mer - i - ca's beau - ti - ful flag!' written below the staff. The piano accompaniment consists of a steady bass line and a more active treble line.

THE SOLDIER GAME

Old French Tune

Allegro marsiale

The musical score for 'The Soldier Game' is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Allegro marsiale'. The melody is a simple march tune, with the lyrics '1. Come, let's march a - long the old stone wall; 2. Drum - beats rum - ble as our feet keep time —' written below the staff. The piano accompaniment consists of a steady bass line and a more active treble line.

1. Come, let's march a - long the old stone wall;
2. Drum - beats rum - ble as our feet keep time —

The musical score for 'The Soldier Game' continues with the lyrics 'Pray be care - ful that you do not fall! See that moun - tain that we all must climb!' written below the staff. The piano accompaniment consists of a steady bass line and a more active treble line.

Pray be care - ful that you do not fall!
See that moun - tain that we all must climb!

"Toot, toot, toot, toot!"
March then, march then!

The musical score for 'The Soldier Game' continues with the lyrics '“Too - tle, too - tle, too - tle, too - tle!” Hear the trum - pet say. March a - long, Oh, march a - long! The sol - diers nev - er lag;' written below the staff. The piano accompaniment consists of a steady bass line and a more active treble line.

“Too - tle, too - tle, too - tle, too - tle!” Hear the trum - pet say.
March a - long, Oh, march a - long! The sol - diers nev - er lag;

A good brave
They're proud to

The musical score for 'The Soldier Game' continues with the lyrics 'A gal - lant, gal - lant sol - dier nev - er runs a - way. They're ver - y proud to ral - ly round their coun - try's flag.' written below the staff. The piano accompaniment consists of a steady bass line and a more active treble line.

A gal - lant, gal - lant sol - dier nev - er runs a - way.
They're ver - y proud to ral - ly round their coun - try's flag.

marsiale, martial

Old Melody, "Nice Young Maidens"



THE THIEVING FOX

Adapted from Ernst Anschütz

Allegretto

1. Fox, you stole a goose, I think, Oh, wont you tell me why?
2. Far-mers have a gun, you know, That speaks but one sharp word,
3. Fox - ie, I ad - vise you then, Eat mice in - stead of geese,



Wont you tell me why? Far - mers have no
 Speaks but one sharp word; When that speech is
 Mice in - stead of geese; Far - mers all will



use, I think, For a - ny one so sly, so sly;
 done, you know, You'll wish you'd spared the bird, the bird;
 prize you then—So leave the fowls in peace, in peace;



Far-mers have no use, I think, For a - ny one so sly.
 When that speech is done, you know, You'll wish you'd spared the bird.
 Far-mers all will prize you then—So leave the fowls in peace.



THE WINDMILL

From the French

Old French Tune

Not too fast



1. Oh, the mil - ler's feel-ing sad to - day, His wind-mill won't go round,
2. If the breeze would only start a - gain We'd hear the wind-mill go ;

poco rit.



And the sails just flop and flap, With such a ver - y mournful sound.
That would make the mil - ler glad—But not a breath of air will blow !

The following may be sung either as one-part or two-part studies

The first staff of music is in treble clef, key of D major (two sharps), and 2/4 time. It begins with a first ending bracket labeled '1' and a second ending bracket labeled '2'. The melody consists of eighth and quarter notes, ending with a repeat sign.

3 

5

A musical staff in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The melody consists of eighth notes and quarter notes across four measures.

Musical notation showing Exercise 5.

THE JUMPING JACK ROUND

Vivace

Mer-ry are the capers of a Jumping Jack, Face colored red and brown, O!

Funny lit-tle mani-kin, he has no back, Still he's as hap-py as a clown, O!

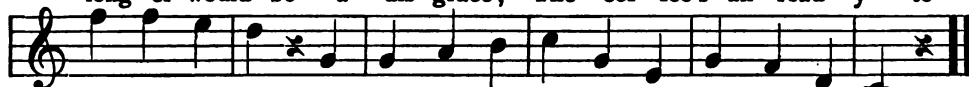
WAKE UP!

Allegro

1. It's time to be ris - ing, the sun's out of bed, The roost - er is
2. The bluebirds are bus - y at build - ing their nests, Plump rob - ins are
3. The cat, for the sec - ond time wash - es her face, To lie a - bed



crow - ing, he's no sleep - y head; The mill - wheel is work - ing as
 wear - ing their rose - col - ored vests; The clouds are all mak - ing their
 long - er would be a dis - grace; The cof - fee's all read - y to



hard as it can, The brook was at play be - fore morn - ing be - gan.
 plans for the day, For - get - ting that breez - es will blow them a - way.
 pour in the cup, So all who want breakfast will have to get up.

FREEDOM AND PEACE

Moderato

Friedrich Karl Scholinus



1. Al - mighty Lord of Heav - en, We raise a prayer to thee,
2. We pray thy lov - ing - kind - ness Will nev - er, nev - er cease;

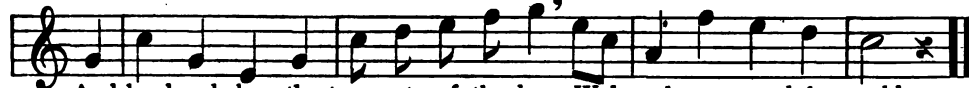


That thou wilt guard for - ev - er The Coun - try of the Free.
 That thou wilt bless our na - tion And grant it last - ing peace.

A NEW DAY

Moderato

1. From out the sky an - oth - er day is born, The fields with dew are pearl'd;
2. Be - hind the stars, the shadows of the night Have slow - ly died a - way;



And loud and clear the trumpets of the dawn Wake ech - oes round the world.
 The Lord of All is dwell - ing in the light; 'Tis He who brought the day!

After the last two songs on this page have been thoroughly learned, the class may be divided, one section singing "Freedom and Peace" while the other section sings "A New Day"

THE BASHFUL VALENTINE

Harvey Worthington Loomis

ROTE SONG

Arthur Edward Johnstone

*Allegretto**mp*

1. Some-bo-dy came to the door last night, And
 2. Just let him wait till a year this day—I

left a pret - ty note with a crim - son heart; And on it, it said, "We
 know a thing or two, tho' I'm on - ly ten; I'll send him a com - ic

nev - er will part!" But who - ev - er he could be, he scur-ried out of sight.
 val - en-tine then, With a pic-ture of a 'fraid-cat, scam-per-ing a - way.

Attacca, begin or repeat without pausing

GOOD ADVICE



1. Once a lit - tle rab-bit gray Met a hun - ter on his way ;
2. Then the jol - ly hun-ter spoke (Tak - ing out a pipe to smoke):
3. " There the far-mer saw you eat Cab-bage sal - ad, white and sweet,
4. " So, my pret - ty rab-bit gray, I sug-gest a saf - er way :



"Wait a bit," the rab-bit cried, Shook his head and sad-ly sighed,
 "Join me in a pleas-ant walk, Then, just lis - ten while I talk,—
 Then he said, 'That rab-bit thief Eats my gar-den, leaf by leaf ;
 When you want some gar-den-truck You will have much bet-ter luck



"I should like to know," said he, "Why you set the dogs on me."
 Wait un - til I light a match—You were in the cab-bage-patch !
 He's no busi-ness in my grounds ; Chase him out with hunt - ing-hounds.'
 If you dine at night, in - stead, Aft - er far-mers go to bed."

GOLDEN DREAMS

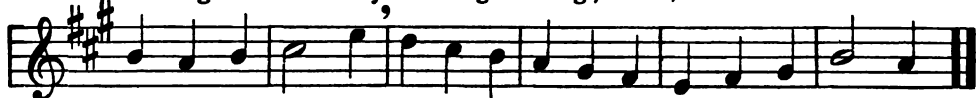
Old Lochaber Lullaby



1. Far - a - way voi - ces of Shad - ow - land call - ing, Thrill on the
2. Beau - ti - ful vi - sions as bright as a flow - er Float from the
3. Then, when the rays of the sun - light are glow - ing, Back in - to



air, as the twi - light is fall - ing ; Ba - by's blue eyes have grown
 sky, in a mag - i - cal show - er : Fair - ies ap - pear where the
 Morn - ing - land ba - by is go - ing ; There, as the smile of her



drow-sy with slum-ber, Star-land is weav-ing her dreams without num-ber.
 moon-light is glanc - ing ; Ba-by will dream of their mu - sic and danc - ing.
 moth - er is beam - ing, Ba - by sees something far sweeter than dream-ing.

DONKEY MUSIC

French Tune



1. Here is a tune that a don-key knows; This is the way.
 2. Where did he learn such a noi-sy song?—Not ve-ry sweet,



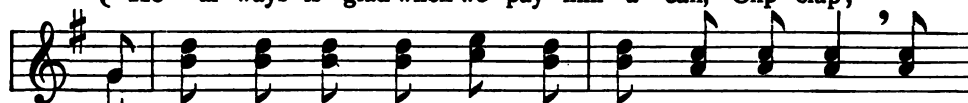
that it al-ways goes: "Hee-haw, hee-haw, hee-haw!"
 but it won't last long—"Hee-haw, hee-haw, hee-haw!"

THE MILL

Adapted from Ernst Anschütz



1. { The wheel of the mill, with a clat-ter-ing sound, Clip-clap,
 { By night and by day goes a-round and a-round, Clip-clap;
 2. { The grain is all crushed in-to fin-est of flour, Clip-clap,
 { And ma-n-y big bar-rels are filled ev-'ry hour, Clip-clap;
 3. { The mil-ler is friend-ly and kind to us all, Clip-clap;
 { He al-ways is glad when we pay 'him a call, Clip-clap;



As long as there's plen-ty of wheat to be ground There'll
 Just think of the pies and the cook-ies and cake A
 We climb on the bank and we watch the big wheel That



al-ways be plen-ty of loaves to be browned. }
 bar-rel of snow-y, white flour will make! } Clip-
 chat-ters and sings as it's grind-ing the meal. }

All dance to the sound of the wheel.



clap, clip-clap, clip-clap, Clip-clap, clip-clap, clip-clap.

EYE TRAINING STUDIES

To be sung or spoken with the syllable names, in strict tempo, first by the class, later by each pupil individually; at first slowly, finally in rapid tempo

4



5



6

[illegible]

8



BLUEBIRD'S MESSAGE

Adapted from Hoffmann von Fallersleben



1. Blue - bird calls: "The spring is on the way!" Ar -
2. Blue - bird calls: "The snow is melt - ing fast!" The
3. Blue - bird calls! We need not wait for long Be -



bu - tus is al - read - y here, Her pe - tals thro' the
moun - tain brook is rush - ing down To bear its mu - sic
fore the sil - ver A - pril show'rs Ca - ress the ba - by



snow ap - pear. Blue - bird calls, "'Tis now the o-p'ning day!"
thro' the town. Blue - bird calls, "The win - ter - time is past!"
cro - cus flow'rs. Blue - bird calls! There's mag - ic in his song!

TWO-PART STUDY

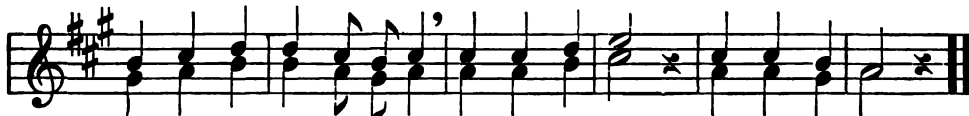


WINTER, GOOD-BYE!

From Hoffmann von Fallersleben



1. Win - ter, good-bye! Why should we sigh? When you have gone on your way,
2. Win - ter, good-bye! Why should we sigh? Sure - ly the far - ther you go,
3. Win - ter, good-bye! Why should we sigh? If you should linger a day,



Then we shall laugh ev'-ry day; Win-ter, goodbye! Why should we sigh?
We'll be the glad-der, you know; Winter, goodbye! Why should we sigh?
What would the birds have to say? Winter, goodbye! Why should we sigh?

Anna M. Pratt
The Youth's Companion
Allegretto

DREAMS

ROTE SONG

Wm. Luton Wood

mp

1. Said the man in the moon as he winked his eye: "M . . m . . m . .
2. "I'll have them," I said, "Please tie them up tight, M . . m . . m'.

mp *p*

Ped. * *Ped.* * *Ped.* *

mp *p*

... I've a doz-en good dreams, would you like to buy? M . m . m .
... I'll give them a - way to my pets to-night, M . m . m ."

mp *p*

mp *p*

... They're filled with sug - ar - plums, pic - tures and toys
... I was tak - ing my pock - et - book down from the shelf,

mp

cresc. *ritard* *a tempo* *mp*

To please all the dear lit - tle girls . and boys," Said the
When I wak - en'd and found I'd been dream-ing my - self. Said the

cresc. *ritard* *a tempo* *mp*

man in the moon, as he winked his eye: "M . . m . m." . . .
man in the moon, as he winked his eye: "M . . m . m." . . .

p *Ped. * Ped. * Ped. **

PRINKING

Harvey Worthington Loomis
Lively

1. See the pi - geons, all in gray, Preen-ing ev - 'ry feath - er;
2. Rob - ins, when they leave their beds Has - ten to the ri - ver;
3. Kit - tens with their vel - vet paws Scrub their fa - ces gai - ly,
4. Dogs and pup-pies love a bath, When a pud - dle's hand - y,

They don't have to bathe each day; Just in rain - y weath - er.
Still, they on - ly duck their heads, Then they stand and shi - ver.
Then they pol - ish all their claws—Man - i-cure them dai - ly!
Then they paw the dust - y path—Oh, so spick and spand - y!

The key may change and the key signature remain unchanged. On this page the change of key is indicated by the syllable names above the notes

1

re

2

mf

mf re

re

KITE-TIME

(To be sung first with the syllable names)

Moderato

When - ev - er the breeze Is rock - ing the trees, And clouds are off

sail - ing a - cross the sky, And flur - ries of spray Sweep o - ver the

bay; When hats go a - long by them - selves, sky - high, If weath - er (for

A - pril) is nice and dry, Then ev - 'ry - thing's right For fly - ing a kite.



WHO WAS HE?



1. Some one just ran by so fast, I
2. Wait," said I, "and show your face, We'll



could not see him as he passed; Oh who, Oh who ran
see if you can run a race;" He blew, and blew, And



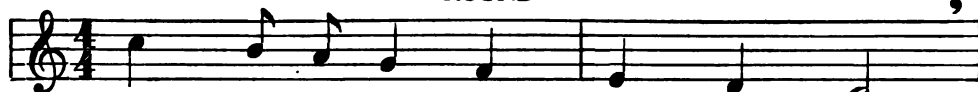
whis - tling down the street?

(Omit.)

blew me off my feet!

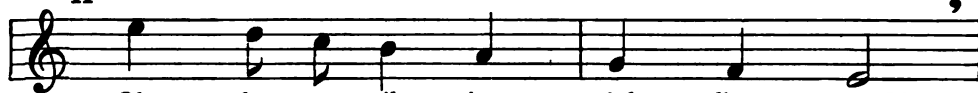
HAILSTONES

ROUND



See how the hail - stones fly all round!

II



Oh, what a sil - v'ry tink - ling sound!

III



Fall - ing in a heap, pret - ty jew - els on the ground!

MARCH LINGERS

ROUND

I

II



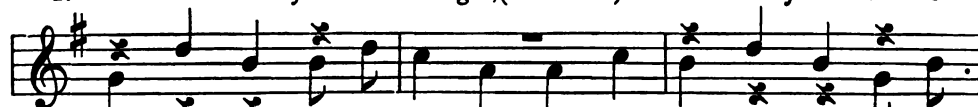
We may not get a snow - storm, But don't you feel the chill?
It's just an - oth - er blow - storm—Old March is hard to kill.

HIS ONLY SONG

E. Schmid



1. There's a bird that sings in June, ('Tis true;) And he sings one on - ly
2. But he's al - ways out of sight, (Cuck-oo!) Like an owl you hear at



tune, ("Cuck-oo") If he'd come and play with me, (Cuck - oo!) I could
night, ("Too-who!") But I'm glad he comes a - round, (Cuck-oo!) For he



teach him two or three. (Cuck - oo!)
makes a pleas - ant sound. (Cuck - oo!)

Cuck - oo!
Cuck - oo!

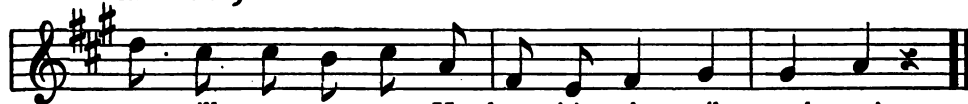
IT MIGHT RAIN



1. Thro' the great wide ball-room of the sky The cloud-lets dance to -
2. Slow and grace-ful, see them mov-ing by As light-ly as a



geth-er; } All in lace, they do a min-u-et; How I hope their
feath-er. }

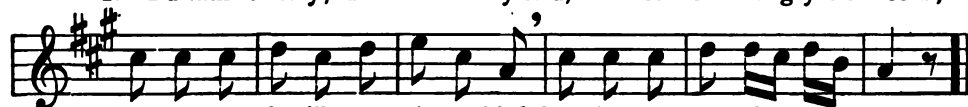


gowns will not get wet—You know it's A - pril weath-er!

CONTENTMENT

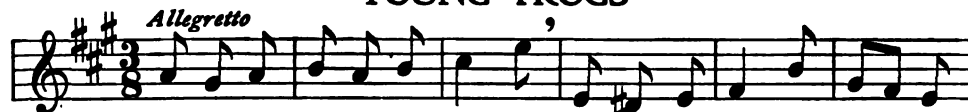


1. Beau-ti-ful yel-low ca-na-ry bird, How would you like to be free,
2. "I'd rath-er stay;" said ca-na-ry bird, "I'm nev-er hun-gry nor cold;

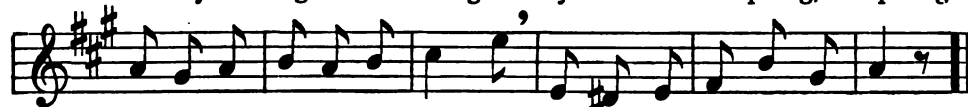


Out in the sky, like an air-y bird, Mak-ing your home in a tree?
I'm like a won-der-ful fair-y bird; I have a house made of gold."

YOUNG FROGS



1. Down in the cran-ber-ry mead-ow Peep-ers are peep-ing, peep-ing;
2. When you have grown to be frogs O! you will be leap-ing, leap-ing



Oth-er folks all are in bed, O! Peep-ers, why won't you keep still?
Out of the cran-ber-ry bogs, O! Down to the pond by the mill.

After the last two songs on this page have been thoroughly learned, the class may be divided, one section singing "Contentment" while the other section sings "Young Frogs"

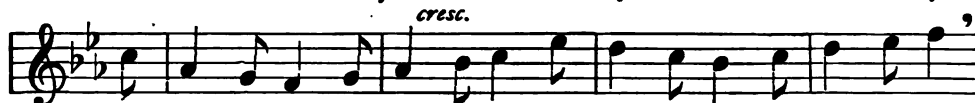
BLOSSOM SNOW

Harvey Worthington Loomis
Moderato

Herbert Fullerton



1. The blos - soms on the pear - tree are just as white as snow ;
 2. The win - ter's down - y snow - flakes are just as fair as flow'rs ;



Each pet - al seems a feath'ry flake That's wait - ing for the breeze to wake
 More white than all the blooms of May, They drift a - long the or - chard way



And whirl it thro' the or - chard In morn - ing's ro - sy glow.
 And change the gloom - y wood - lands To ma - gic gar - den bow'rs.

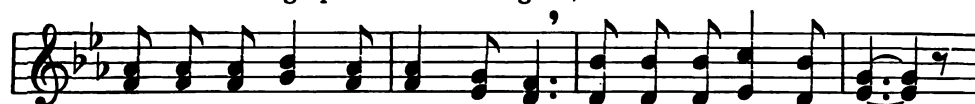
THE LAND OF SPAIN

Moderato

Old Spanish Melody



1. Where do the dusk - y gip - sies dwell, Frol - ick - ing night and day,
 2. Where do the grapes in clus - ters grow, O - ver the trel - lis tall?



Wand'ring o'er hill and fra - grant dell, Ev - er in joy - ous play?
 Where do the figs their pur - ple show, Close by the gar - den wall?



Where does the sun in splen - dor shine Rip - en - ing fruit and grain? } Far
 Where do the birds on tree or vine Sing in the sun or rain? }



O - ver the sea, Oh, there I'd be, In the beau - ti - ful land of Spain!

SOLDIERS

Allegro marziale

1. We are strong young sol - diers march - ing Where the
 2. With our musk - ets at the shoul - der, Not a



vil - lage elms are arch - ing, With a flute and a fife and a
 cap - tain could be bold - er; We're the boys of the Stars and the



drum, Rub - a - dub! With a flute and a fife and a drum.
 Stripes, Hip - hur - rah! We're the boys of the Stars and the Stripes.

UP TO MISCHIEF

Old Irish Theme

Allegretto

1. There's great trou - ble in the trees When the wind's up to mis - chief,
 2. There's sad trou - ble for the flow'rs When the rain's up to mis - chief,



(I don't mean a lit - tle breeze, But a big sweep - ing gale);
 (I don't mean the lit - tle show'rs, But a great drench - ing flood);



The pop - lars are in a fright—How they shiv - er and qui - ver!
 The pinks have a sor - ry time, All be - spat - tered and bat - tered;



While oaks feel it is - n't right, For their leaves turn quite pale.
 And high tho' the ros - es climb, There are tears on each bud.

SMILES AND TEARS

Frederick Winthrop

ROTE SONG

Arthur Edward Johnstone

Allegretto grazioso

mf *mp*

1. Pret-ty A-pril comes dancing With a smile most en-tranc-ing, But a
 2. Pret-ty A-pril comes trill-ing And her voice is most thrill-ing, But a

mf *mp*

cresc.

tear's in her eye, Oh, a tear's in her eye, Like a gem hung upon a
 frown's on her brow, Such a frown's on her brow. Look a-gain, she is on-ly

mp *p* *pp*

vi-o-let When fair-y-folk pass by. See, the tear is now dry!
 fool-ing us, She sure-ly knows just how— See her laugh at us now.

*Ped. **

A dotted quarter note (♩.) has one beat

1

2

3

HEIGH-HO! DAISIES AND BUTTERCUPS

Jean Ingelow

Allegretto

1. Heigh - ho! dai - sies and but - ter - cups, Fair yel - low daf - fo - dils,
2. Heigh - ho! dai - sies and but - ter - cups, Fair yel - low daf - fo - dils,

state - ly and tall! O when the wind wakes, how they rock in the grass - es,
state - ly and tall! A sun - shin - y world full of laugh - ter and lei - sure,

poco rit.

And dance with the cuc - koo - buds, slen - der and small.
And fresh hearts, un - con - scious of sor - row and thrall.

EASTER MORNING

Wm. Luton Wood

*Joyously**mf*

1. Wak - en, rob - in, wake and sing; Wake the wood-land, bare and gray;
 2. Wak - en, chil - dren, wake and sing; Win - ter storms have flown a - way;

The piano accompaniment for the first system is in 2/4 time. The right hand features a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. A *mf* dynamic marking is present. A *Ped.* (pedal) marking with an asterisk is located below the first measure of the bass staff.

Make the leaf-less cops-es ring Ere the morn-ing's ros-y ray;
 A - pril buds and flow-ers bring Glad-ness in their sweet bou-quet;

The piano accompaniment for the second system continues the melody and accompaniment from the first system. It includes a *Ped.* (pedal) marking with an asterisk below the first measure of the bass staff.

Sing a song as bright as May, Hap - py notes for Eas - ter Day.
 "Joy to all the world!" they say, "Spring has come with Eas - ter Day!"

The piano accompaniment for the third system concludes the piece. It features a *Ped.* (pedal) marking with an asterisk below the first measure of the bass staff, and another *Ped.* marking with an asterisk at the end of the system.

rall. *broadly* *f*

Sing a song as bright as May, Hap - py notes for Eas - ter Day.
 "Joy to all the world!" they say, "Spring has come with Eas - ter Day."

rall. *f*

*Ped. * Ped. * Ped. **

ALL FOOLS' DAY

Slowly *mp*

1. Weath-er's most un - cer - tain, Clouds are like a cur - tain,
 2. Oh, these A - pril show - ers, Drench-ing all the flow - ers,

Lively *mf*

Shut - ting out the sky. See what news the pa - per prints;
 Spoil - ing all our fun! That was just for A - pril Fool,

p rall. *tempo primo*

high, And it's still ve - ry cool—Some one's play-ing A - pril Fool.
 run—If it still does - n't rain—But it's just be - gun a - gain!

tempo primo, in the original time

1



2



3



FIDDLE-DE-DEE



Fid - dle - de - dee, Fid - dle - de - dee, The fly has mar - ried the

FINE



bum - ble - bee.

1. Says the fly, says he, "Will you
2. Says the bee, says she, "I'll live
3. So when Par - son Bee - tle had
4. And the flies did buzz, And the
5. And then to think, That of

D.C.



mar - ry me, And live with me, sweet bum - ble bee?"
 un - der your wing, And you'll nev - er know I car - ry a sting."
 joined the pair, They both went out to take the air.
 bells did ring, Did you ev - er hear so mer - ry a thing?
 all the flies, The bum - ble - bee should car - ry the prize!

D C from the beginning

THE HAILSTORM

St. Nicholas

W. B. Olds

Moderato

We popped the corn at twilight, Next morn the winds were
high; And April rain-clouds drifted across a cold gray
sky. But when rain turned to hail-stones May cried in great de-
light, "Jack Frost has got a pop-per, And popped the rain out white."

RAIN

Old French Air, "Amaryllis"

In Gavotte tempo

1. Drip-drop, drip-drop, falls the rain; Hear it gen-tly tap-ping on the pane;
2. Wel-come, wel-come, summer show'rs, Cooling all the pet-als of the flow'rs!
Watch it blow a - cross the plain; Sil - v'ry jew - els glit - ter on the grain.
Soon as clouds have cleared a - way, Birds will sing as hap-py as the day.

THE HUDSON

ROUND

I
On-ward flows the might-y riv-er Flow-ing on-ward to the sea.
II
Will the tide bring back the riv-er, Back a-gain to vis-it me?

STRAWBERRY FAIR

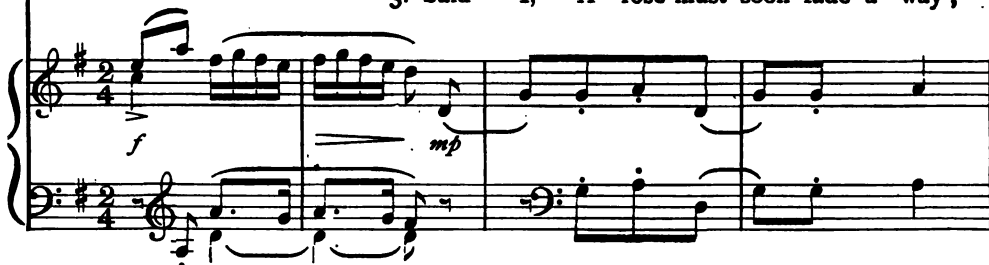
Old English (adapted)

ROTE SONG

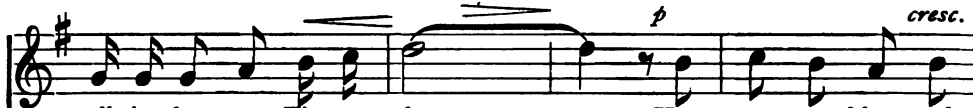
Old English Tune

*Allegretto**mp*

1. As on my way to Straw-ber-ry Fair,
2. Said she, "Kind sir, my ro-ses are red;"
3. Said I, "A rose must soon fade a-way;"



(Sing - ing, sing - ing "But - ter-cups and Dai - sies") Came a maid - en
 (Sing - ing, sing - ing "But - ter-cups and Dai - sies") "Cher - ry Ripe" the
 (Sing - ing, sing - ing "But - ter-cups and Dai - sies") Scarce have cher - ries



sell - ing her ware. Tir - a - lee! Her eyes were blue, and
 pret - ty maid said. Tir - a - lee! "My ber - ries sweet, and
 long - er to stay. Tir - a - lee! So fare thee well! I'll



STRAWBERRY FAIR

103

mf rit. *a tempo mf*

gold was her hair, As she went on to Straw-ber-ry Fair. Ri - fol, ri - fol,
plen - ty to spare, As I go on to Straw-ber-ry Fair." Ri - fol, ri - fol,
none of your ware, And I'll not go to Straw-ber-ry Fair." Ri - fol, ri - fol,
tol - de - rid - dle - i - do, Ri - fol, ri - fol, tol - de - rid - dle - dee!

mf rit. *mf a tempo*

THE ROSE AND THE ROVER

Allegretto

1. A rose showed a but - ter - fly her new pink dress; He
2. The rose felt of - fend - ed on the bri - dal day; For
asked her to mar - ry him and she said, "Yes!"
that naugh - ty but - ter - fly had flown a - way.

THE LITTLE SANDMAN

Accompaniment by Johannes Brahms

Andante (Not dragging)

1. The flow'rs are soft - ly sleep - ing Be - hind the gar - den wall;
 2. The birds that sang in sun - light And made the gar - den gay,
 3. And soon the twi - light elf - man From eve - ning mist will rise,

pp *delicato**legato**(soft pedal)*

Up - on their stems they're sway - ing, Where sil - ver moon-rays fall;
 Are nest - ling in the tree - tops To dream the night a - way;
 And grains of sand, like pearl - dust, He'll sprin - kle on your eyes;

The woodbine leaves are whis - p'ring, They have so much to tell.
 The crick-et still is wake - ful; His sil - ver bell rings clear—
 They'll bring a thousand vis - ions From sleep's fair shores to you—

*sempre legato**with pedal*

THE LITTLE SANDMAN

105

Lull - a - by, lull - a - by! Good Night, dear child, sleep well!
 Lull - a - by, lull - a - by! Good Night, sleep well, my dear!
 Lull - a - by, lull - a - by! The sweet - est dreams come true!

HOW MANY?

Frederick Winthrop

Rather slowly

Old French Tune

1. Man - y birds are in the trees, Man - y fish are in the seas,
 2. Man - y stars are in the sky, Man - y clouds go float-ing by,
 3. Man - y waves are on the shore, In the o - cean ma - ny more;
 Man - y bees a - mong the flow'rs, Man - y blos - soms in the bow'rs;
 Man - y rain-drops make a show'r, Man - y se - conds make an hour,
 Man - y notes are in a song, Man - y chil - dren get them wrong,
Very lively

If you should try to count them up You'd not be thro' in time to sup.
 And all the hairs up-on your head You couldn't count in time for bed.
 But all of us can sing this rime, Because we count-ed all the time.

EASTER FLOWERS

ROUND

I
 Rose - pink hy - a-cinths are bud - ding out for Eas - ter;
 II
 Snow - white lil - ies give their fra-grance to the air.

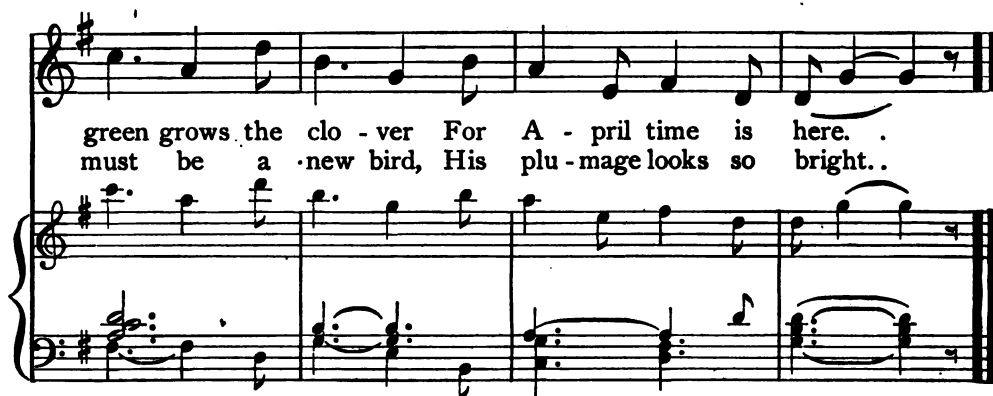
IN APRIL

Russell M. Dodge
Allegretto

Ludwig Van Beethoven



1. March winds are o - ver, The skies are bright and clear, And
2. Hark, there's a blue - bird A - sing - ing thro' the light! He



green grows the clo - ver For A - pril time is here. .
must be a new bird, His plu - mage looks so bright. .

FLOWERS AND SONGS

ROUND

Allegretto



1. The gold and sil - ver rain - drops Of bright A - pril show'rs
2. The soft and balm - y south wind To spring - time be - longs;



Will hide with - in the earth a while And change to A - pril flow'rs.
'Twill stir the hearts of mat - ing birds And ech - o all their songs.

THE FAIRY

Carl Reinecke

Lively

1. Oh, who is so mer - ry, so air - y, heigh - ho! As the
 2. Oh, who is so mer - ry, so air - y, heigh - ho! As the
 3. Oh, who is so mer - ry, so air - y, heigh - ho! As the

light-heart-ed fair - y? heigh - ho! heigh - ho! He danc - es and sings to the
 light-head-ed fair - y? heigh - ho! heigh - ho! His nec - tar he sips from the
 light-foot-ed fair - y? heigh - ho! heigh - ho! The night is his noon and his

sound of his wings, With a hey and a heigh and a ho!
 prim - ros - es' lips, With a hey and a heigh and a ho!
 sun is the moon, With a hey and a heigh and a ho!

GOOD KING WENCESLAS

Rev. J. M. Neale

Old English Carol

Allegro
mf

CHORUS 1. { Good King Wences-las look'd out On the Feast of Ste - phen,
When the snow lay round a - bout, Deep and crisp and e - ven;

1ST SOLO 2. { "Hith-er, page, and stand by me, If thou knows't it, tell - ing,
Yon-der peas - ant, who is he? Where, and what his dwell - ing?"

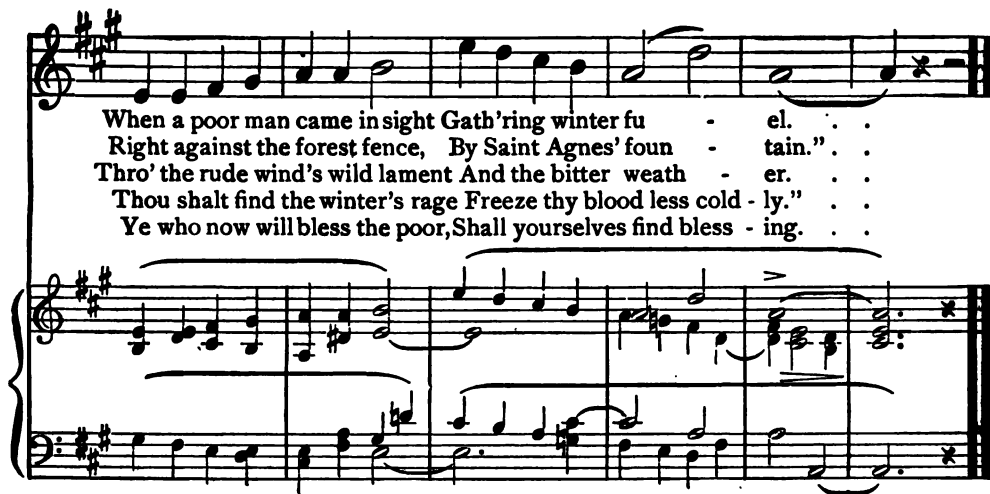
2ND SOLO 3. { "Bring me flesh and bring me wine, Bring me pine-logs hith - er;
Thou and I will see him dine When we bear them thith - er."

1ST SOLO 4. { "Sire, the night is dark - er now, And the wind blows strong-er;
Fails my heart, I know not how, I can go no long - er."

CHORUS 5. { In his mas - ter's steps he trod, Where the snow lay dint - ed;
Heat was in the ver - y sod Which the saint had print - ed;

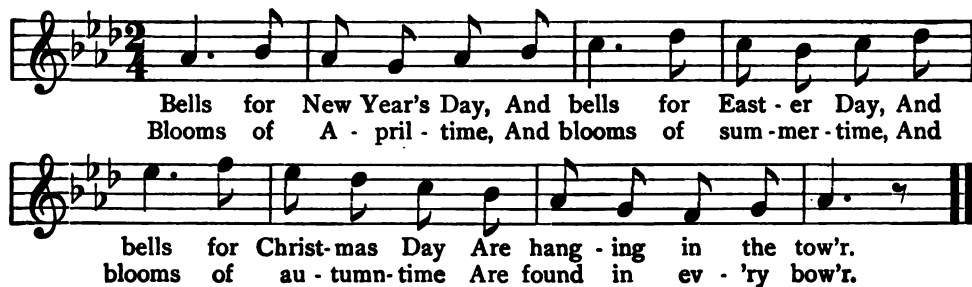
mf

CHORUS Bright - ly shone the moon that night, Tho' the frost was cru - el,
2ND SOLO "Sire, he lives a good league hence, Un - der-neath the moun-tain;
CHORUS Page and mon-arch forth they went, Forth they went to - geth - er;
1ST SOLO "Mark my foot-steps, my good page, Tread thou in them bold - ly:
CHORUS There - fore, Chris-tian men, be sure, Wealth or rank pos - sess - ing,



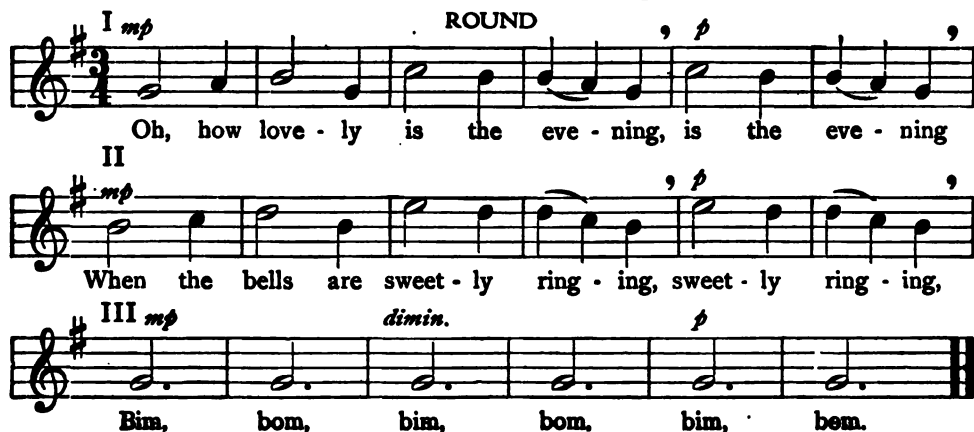
When a poor man came in sight Gath'ring winter fu - el. . .
 Right against the forest fence, By Saint Agnes' foun - tain." . .
 Thro' the rude wind's wild lament And the bitter weath - er. . .
 Thou shalt find the winter's rage Freeze thy blood less cold - ly." . .
 Ye who now will bless the poor, Shall yourselves find bless - ing.

BELLS AND FLOWERS



Bells for New Year's Day, And bells for East - er Day, And
 Blooms of A - pril - time, And blooms of sum - mer - time, And
 bells for Christ - mas Day Are hang - ing in the tow'r.
 blooms of au - tumn - time Are found in ev - 'ry bow'r.

LOVELY EVENING



I *mp* **ROUND** , *p*
 Oh, how love - ly is the eve - ning, is the eve - ning

II *mp* , *p*
 When the bells are sweet - ly ring - ing, sweet - ly ring - ing,

III *mp* *dimin.* *p*
 Bim, bom, bim, bom, bim, bom.

BABY SEED SONG

ROTE SONG

E. Nesbit
Allegretto

Rossetter G. Cole

mp

1. Lit-tle brown brother, oh, little brown brother, Are you awake in the dark? .
2. Lit-tle brown brother, oh, little brown brother, What kind of flow'r will you be?

mp

cresc.

Here we lie co - zi-ly, close to each other : Hark to the song of the lark—
I'll be a pop-py—all white, like my mother; Do be a pop-py like me.

cresc.

f

"Wake! wake!" the lark says "Wake! Wake! and dress you; Put
What! you're a sun - flower? How I shall miss you When

mp

cresc.

on your green coat and gay, . Blue sky will shine on you, sunshine caress you—
you are grown golden and high; But I shall send all of the bees up to kiss you;

cresc.

f

Wake, wake, for morn - ing, for May!" . . .

Ped.

mp

Lit - tle brown broth - er, . good - bye! . . .

mp

Ped.

MISS BREEZE

Daniel Protheroe

Allegretto

mp

1. I know a gay maid - en who lives in the sky; You
 2. I've heard her at chim - neys and win - dows and doors; She's

mp *legato*

cresc.

nev - er could see her, although you might try. She shouts on the shore, and
 al - ways a - bout when the thun - der - storm roars; She push - es the waves and

cresc.

dimin.

laughs on the seas; Per - haps you have guessed that her name is Miss Breeze.
 jog - gles the trees; A mis - chie - vous per - son is jol - ly Miss Breeze.

dimin.

MAGIC

Russian Folk Tune

Fast

See the gold-en but-ter-flies a-bove us, Glis-t'ning in the light, O! }
 Joy-ous gold-en but-ter-flies a-bove us, Such a pret-ty sight, O! }

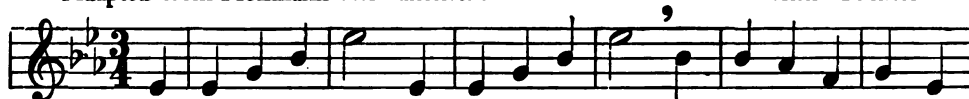


They were once lit-tle cat-er-pil-lars, Wrapped in small co-coons, very light, O! }
 Fai-ries woke all the cat-er-pil-lars, Then their wings grew out in the night, O! }

A MAY DANCE

Adapted from Hoffmann von Fallersleben

Ernst Richter



1. Come, dance in a ring This morn-ing of spring! We're dressed for a play-day
2. We'll clus-ter a - bout With laugh and with shout; The bluebird is sing-ing—
3. When ev - 'ry-one's here, The queen will ap-pear; We'll crown her with flow-ers



With blos-soms of May-Day; Come dance in a ring This morn-ing of spring!
 What mu - sic he's bring-ing! We'll cluster a - bout With laugh and with shout.
 From or-chards and bow-ers; When ev - 'ry-one's here, The queen will ap - pear.

WATER SKATERS



1. They're skat - ing, they're skat - ing— Oh, who are they A -
2. They're skat - ing, they're skat - ing— They have no wings, Those
3. They're skat - ing, they're skat - ing— But we, I fear, Might



skim-ming all day With - out an - y ice on the wa - ter?
 fun - ny black things, But how they get o - ver the wa - ter!
 prac-tice a year, Be - fore we could skate on the wa - ter!

After the last two songs on this page have been thoroughly learned, the class may be divided, one section singing "A May Dance" while the other section sings "Water Skaters"

MAY SONGS

Adapted from Hoffmann von Fallersleben

Moderato

1. All the birds have come to sing — Ho, for May-time weath - er!
2. Field and for - est war - blers thron'g Thro' the days of May - time;
3. Birds of air can teach us all How to spend a May-day,



Sweet mu - si - cians hid in trees Pipe and call up - on the breeze;
 Blue-bird, white-throat, lark and wren Tell the joy - ful news a - gain,
 While the blos - som-time is here, Sing - ing sweet and sing - ing clear.



All their tunes are songs of Spring Blend - ed in to - geth - er.
 "Spring has come on wings of song!" Hail the month of play - time.
 Hark the wood-land ech - o call! Ev - 'ry day's a gay day.

MISS VIOLET

Adapted from Hoffmann von Fallersleben

Allegro

1. Who can tell the name of the sweet pret - ty lass
2. Tell me what you think she is try - ing to say,



Who hangs her lit - tle head in the moss and the grass?
 This ti - ny lit - tle daugh - ter of A - pril and May.



"That is Miss Vio - let, she's play - ing Bo - Peep:
 "Look and you'll find, but you'll have to be spry!"



We'll find her if the grass - es don't hide her too deep."
 Oh, there is pret - ty Vio - let, she's wink - ing her eye!

BUSY WHEELS

FINE



1. See! up - on the hill - top a wind - mill is work - ing;
breeze will not al - low him a mo - ment for shirk - ing.
2. Down a - mong the al - ders a mill - wheel is go - ing;
wheel can nev - er rest while the wa - ter is flow - ing.
3. Here's a lit - tle les - son that all may be learn - ing:
all may be as use - ful as wheels that go turn - ing.

D.C.

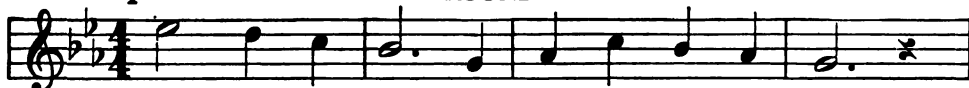


Wind is his mas - ter, Blow slow or blow fast - er, The
Spark - ling and flash - ing The brook - let comes dash - ing; The
Work - ing or play - ing, By ev - er o - bey - ing We

MAY BELLS

I

ROUND



1. White cor - al bells up - on a slen - der stalk —
2. Oh, don't you wish that you could hear them ring?

II



Lil - ies of the val - ley deck our gar - den walk.
That could hap - pen on - ly when the fair - ies sing.

TWO-PART STUDY



GOOD NIGHT AND GOOD MORNING

Lord Houghton
Moderato

Wm. Luton Wood

p

A fair lit - tle girl sat un - der a tree,

mp *p*

Sewing as long as her eyes could see; Then smoothed her work and folded it right, And

Ped. * *Ped.* *

dim.

said, "Dear work, Good Night! Good Night!"

dim. *mp*

Ped. * *Ped.* *

And while on her pil-low she soft - ly lay, She knew nothing more till a -

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a piano (*p*) dynamic and features a melodic line with eighth and quarter notes. The piano accompaniment is in bass clef, also in three flats, and includes chords and moving lines in both hands. A piano (*p*) dynamic is marked at the beginning of the piano part.

gain 'twas day; And ev'rything said to the beau - ti-ful sun, "Good Morning! Good

This system contains the next two staves. The vocal line continues with a melodic line, marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a more active bass line with eighth notes and chords. Dynamics include mezzo-forte (*mf*) and piano (*p*). Pedal points are indicated with "Ped." and asterisks (*) at the end of the piano part.

Morn-ing! . Our work is be - gun!"

This system contains the final two staves. The vocal line concludes with a melodic line, marked with mezzo-forte (*mf*). The piano accompaniment includes chords and moving lines, with dynamics ranging from mezzo-forte (*mf*) to pianissimo (*pp*). Pedal points are indicated with "Ped." and asterisks (*) at the end of the piano part.

RED, WHITE, AND BLUE

Red the ros - es glow And white the lil - ies blow And
blue the sky Where all the clouds are drift - ing by.

BLUEBELL AND BLUEBIRD

1. Ting - a - ling - a, ting - a - ling - a; Blue - bell ring - ing;
2. Twit - ter, twit - ter, twit - ter, twit - ter; Blue - bird sing - ing;
Ting - a - ling - a, ting - a - ling - a; That's her tune.
Twit - ter, twit - ter, twit - ter, twit - ter, All thro' June.

THE CAT AND THE CHEESE

Adapted from the French

French Folk Song

1. A maid - en made a cheese, O! Sing ho, come up, and a
Said she to Pus - sy, "Please, O!" Sing ho, come up, and a
2. "Yes, yes," said Puss, "I hear it;" Sing ho, come up, and a
"My paw shall not go near it;" Sing ho, come up, and a
hey, go down! A cream - y dai - ry cheese, O! And
hey, go down! "My dar - ling Pus - sy, please, O! Don't
hey, go down! "Of course" said she, "I hear it." ('Tis
hey, go down! "Why *should* my paw go near it, When
set it on the floor, Fa - la! Up - on the kitch - en floor.
touch it with your paw, Fa - la! Your soft - as - vel - vet paw."
thus the song is sung, Fa - la! The old - en song is sung.)
I can use my tongue, Fa - la! My soft - as - vel - vet tongue?"

SUNLIGHT AND STARLIGHT

Old French Pastourelle

Allegretto

1. The flow - ers a - wake in the sun - light; Red ros - es and white—
 2. The birds go to sleep in the star - light; They fly to the nest



Such a beau - ti - ful sight! And rob - ins will sing in the
 When the sun's in the west, And flow - ers all dream in the



sun - light, And sail in the sky like a kite. .
 star - light, For ros - es, like rob - ins, must rest. .

DON'T FORGET!

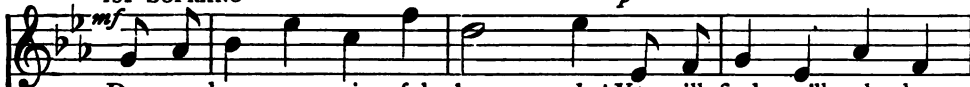
Allegretto

2D SOPRANO



1. If you learn a ver - y eas - y song,
 2. If you learn a, ver - y eas - y game,

1ST SOPRANO



1. Der - ry down, cum ri - fol hey - do! You will find you'll sel - dom
 2. Der - ry down, cum ri - fol hey - do! To for - get it would be

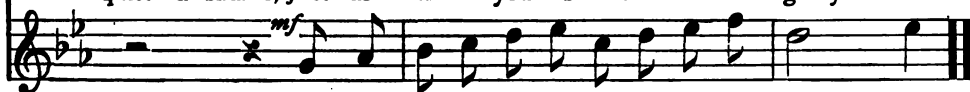
2D SOPRANO



1. And you keep on sing - ing all day long,
 2. And you al - ways play it just the same,



sing it wrong If you place your tones where they be - long.
 quite a shame, Just as if you should for - get your name.



(both stanzas) With a fol - de - rid - dle, dol - de - rid - dle di - do!

GOOD MORNING!

Mary Mapes Dodge
2d stanza by Frederick Winthrop
Allegro semplice

ROTE SONG

John E. West

♩ (SOLO *ad lib.*)

The first system of the musical score for 'Good Morning!' features a vocal melody in the treble clef and piano accompaniment in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a whole rest, followed by a half note G3, a quarter note A3, and a quarter note B3. The tempo and mood are indicated as *Allegro semplice*. Dynamics include *mp* (mezzo-piano) and *p* (piano). The system concludes with a repeat sign and a first ending marked with a first ending symbol.

1. Good morn-ing, lit-tle
2. Good morn-ing, gold-en

The second system of the musical score continues the vocal melody and piano accompaniment. The vocal line features the lyrics: "rose-bush, I pray thee tell me true To be as sweet as a sun-beam! I pray thee tell me true To be so beau-ti-ful". The piano accompaniment provides harmonic support with chords and moving lines. The system concludes with a repeat sign and a first ending marked with a first ending symbol.

rose-bush, I pray thee tell me true To be as sweet as a
sun-beam! I pray thee tell me true To be so beau-ti-ful

The third system of the musical score continues the vocal melody and piano accompaniment. The vocal line features the lyrics: "sweet red rose, What must a bod-y do? all the while, What must a bod-y do?". The piano accompaniment provides harmonic support with chords and moving lines. The system concludes with a repeat sign and a first ending marked with a first ending symbol.

sweet red rose, What must a bod-y do?
all the while, What must a bod-y do?

semplice, simple, unaffected; *dolce*, sweet

GOOD MORNING!

121

CHORUS *mp*

The first system of the musical score for 'Good Morning!'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a whole rest followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and single notes. The lyrics are: "To be as sweet as a sweet red rose, A lit - tle girl like" and "To be so beau - ti - ful all the while, A lit - tle girl like".

"To be as sweet as a sweet red rose, A lit - tle girl like
"To be so beau - ti - ful all the while, A lit - tle girl like

The second system of the musical score. The vocal line continues with the lyrics: "you . . Just grows and grows and grows and grows, And that's what she must" and "you . . Just smiles and smiles and smiles and smiles, A love - ly thing to". The piano accompaniment includes dynamic markings: *cresc. e riten. ten. ten. ten. f a tempo mp*. The system ends with a repeat sign.

you . . Just grows and grows and grows and grows, And that's what she must
you . . Just smiles and smiles and smiles and smiles, A love - ly thing to

The third system of the musical score. The vocal line continues with the lyrics: "do! . And that's what she must do!" and "do! . A love - ly thing to do!". The piano accompaniment includes dynamic markings: *sf dimin. e rall. a tempo* and *rall.*. The system ends with a repeat sign and a double bar line.

do! . And that's what she must do!"
do! . A love - ly thing to do!"

tenuato, hold

SWIMMING AND FLYING...

French Folk Song

Allegretto



1. I think a smooth, round bil - low On the top of the sea
2. I think a snow - white cloud A - bove the tops of the trees



Would make a nice soft pil - low That would hold you or me.
Would take a great big crowd Of us as far as we please.



Who will go a swim - ming? Who will go a - swim - ming?
Who will go a - fly - ing? Who will go a - fly - ing?



**Come, boys; come, boys! But don't for - get—The wa - ter's wet.
Come, girls; come, girls! You'll nev - er fly Un - less you try.**

THE CREATOR

Adapted from Wilhelm Hey



1. Clo-ver and dai-sies now are seen Down in the meadow, soft and green.
2. Up in the sky, the smil-ing sun Tells that an-oth-er night is done.
3. God is the One whose mag-ic pow'r Gives to the world each bird and flow'r ;



Tell me who has plant-ed there All the blos-soms fresh and fair.
Who has lit that gold-en light, Mak-ing all the earth so bright?
His the torch that lights the sky—King of Heav-en, Lord on High.

JULY

Allegro

The ber - ries come in cher - ry - time, When cuck - oo birds are sing - ing,
The chil - dren have a mer - ry time, Their hap - py voic - es ring - ing;



And cher - ries come in ber - ry - time, The month of hot Ju - ly.
Ju - ly is just the ver - y time To make a cher - ry pie.

THE BOY AND THE SHEEP

Jane Taylor (adapted)

French Tune



1. "La - zy sheep, pray tell me why In the
2. "Nay, my lit - tle mas - ter, nay, Do not
3. "True, it seems a pleas - ant thing, Nip - ping
4. "Then the far - mer comes at last, When the



pleas - ant field you lie, Eat - ing grass and dai - sies
serve me so I pray; Don't you see my wool, like
dai - sies in the spring; But what chil - ly nights I
mer - ry spring is past, Cuts my wool - ly fleece a



white From the morn - ing till the night; But ev - 'ry
snow? That will make your clothes, you know; And oh, so
pass On the cold and dew - y grass; And oft - en
way For your coat in win - try day; And so, my



one has work to do; Pray what kind of use are you?"
ver - y cold you'd be If you had not wool from me!
hun - gry, far from home O'er the bar - ren moor I roam.
mas - ter, now you see Just how use - ful I can be."

IN THE TREE

Mary Callan
in The Youth's Companion
Allegretto

Wm. Luton Wood

mp

1. Up in a nest in the old apple tree, Three lit-tle round things lie, .
2. Up in the nest in the old apple bough, Six lit-tle bright eyes peep,

mp

*Ped. * Ped. * simile*

cresc. *mf*

Pret - ty and speck-led and blue as can be, Up in the branch-es
Out of the pret - ty blue eggs, somehow, Bird - ies have managed to

cresc. *mf*

p

high. . . Rock them, breez - es, sing to them, wind,
creep. . . Rock them, breez - es, sing to them, wind,

p

with pedal

simile, in the same manner

They will be gone by - and - by ; . . . Rock them, breez - es,
May - be you'll get them to sleep ; . . . Rock them, breez - es,

The musical score for 'IN THE TREE' features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The melody is simple and repetitive, with lyrics about children being rocked and sung to by the wind. The piano accompaniment consists of chords and moving lines in both hands.

sing to them, wind, They will be gone by - and - by. . .
sing to them, wind, May - be you'll get them to sleep. . .

Ped. *

Ped. *

This block continues the musical score for 'IN THE TREE'. It includes the second system of the vocal melody and piano accompaniment. The lyrics continue with 'sing to them, wind'. The piano part includes pedal markings ('Ped.') and asterisks (*) indicating specific performance instructions.

THE FERRY

ROUND

I
A boat, a boat to cross the fer - ry!

II
We'll sing and sing and all be mer - ry.

III
Sing, all ; Sing and be mer - ry!

The musical score for 'THE FERRY' is a round in treble clef with a key signature of three sharps (F#, C#, G#). It consists of three parts: Part I starts with 'A boat, a boat to cross the fer - ry!'; Part II continues with 'We'll sing and sing and all be mer - ry.'; and Part III concludes with 'Sing, all ; Sing and be mer - ry!'. The melody is simple and designed for a group to sing in rounds.

THE RUNNING BROOK

Russell M. Dodge

Franz Schubert
(abridged)

Allegretto *mp*

1. If the brook would on - ly wait a bit, I could
 2. He will rest there in the pond, you know, But he

p e legato *simile*

beat him to the mill, But I find I'm al - ways
 has not long to stay, For his home lies out be -

sempre legato

late a bit, For the brook runs fast - er still.
 yond, you know, In the o - cean, far a - (Omit.)

I

way, far a - way, far a - way.

p rall. e dimin.

ppp

IN MAY AND JUNE

Andante

1. { In May, you'll find the shy a - nem - o - nes in white, white,
 { In June, you'll find the love - ly pe - o - nies are bright, bright,
 2. { In May, the ap - ple - flow - ers o - pen to the light, light,
 { In June, 'twill seem to you that ev' - ry - thing is right, right,

mp e legato

white, And col - um - bine dress'd in red ;
 bright, But (Omit.) daf - fo - dils all are dead.
 light, And bob - o - link learns a tune ;
 right - Va - (Omit.) ca - tion time starts in June !

*Ed. **

MERRY ROBIN

Elizabeth Hill

ROTE SONG

John E. West

Allegretto *mp*

Ro - bin in the cher - ry . .

f *poco rit.* *mp a tempo*

*Ped. **

mf

Sings a mer - ry strain, Sweet and mer - ry, Sweet and mer - ry,

mf

dim. *mp poco rit.*

'Mid the drop - ping rain. "Rob - in, why are you so glad

dim. *poco rit.* *mp*

a tempo *poco rit.* *a tempo*

When the weather is so sad? How can you sing, sing, sing?"

a tempo *poco rit.* *a tempo*

*Ped. **

This system contains the first musical phrase. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It begins with a half note G4, followed by quarter notes A4, B4, and A4, then a half note G4, and finally a quarter note F#4. The piano accompaniment is in bass clef, starting with a half note G3, followed by quarter notes A3, B3, and A3, then a half note G3, and finally a quarter note F#3. The tempo markings are *a tempo*, *poco rit.*, and *a tempo*. The lyrics are "When the weather is so sad? How can you sing, sing, sing?". The piano part has its own tempo markings: *a tempo*, *poco rit.*, and *a tempo*. A pedal point is indicated by *Ped. ** at the end of the system.

mp

Ro - bin in the cher - ry, . .

poco rit. *mp* *a tempo*

With Pedal

This system contains the second musical phrase. The vocal line is in treble clef, starting with a half note G4, followed by quarter notes A4, B4, and A4, then a half note G4, and finally a quarter note F#4. The piano accompaniment is in bass clef, starting with a half note G3, followed by quarter notes A3, B3, and A3, then a half note G3, and finally a quarter note F#3. The tempo markings are *mp*, *poco rit.*, *mp*, and *a tempo*. The lyrics are "Ro - bin in the cher - ry, . .". The piano part has its own tempo markings: *poco rit.*, *mp*, and *a tempo*. A pedal point is indicated by *With Pedal* at the end of the system.

mf

This is what he sings; "Oh, I am so ve - ry, ve - ry

mf

This system contains the third musical phrase. The vocal line is in treble clef, starting with a half note G4, followed by quarter notes A4, B4, and A4, then a half note G4, and finally a quarter note F#4. The piano accompaniment is in bass clef, starting with a half note G3, followed by quarter notes A3, B3, and A3, then a half note G3, and finally a quarter note F#3. The tempo markings are *mf* and *mf*. The lyrics are "This is what he sings; 'Oh, I am so ve - ry, ve - ry". The piano part has its own tempo markings: *mf* and *mf*.

mp poco rit.

Glad of man - y things! And of course, as you must know,

mp poco rit.

a tempo *f*

Weath - er is not al - ways so; And so I sing, . .

a tempo *f*

poco rit. *a tempo*

sing, . . . sing."

poco rit. *f a tempo* *poco rit.* *pp*

Ped. * *Ped.* *

WHITE BUTTERFLIES

Algernon Charles Swinburne

Rossetter G. Cole

With quick, graceful motion

1. Fly, white but-ter- flies, out to sea, Frail, pale wings for the
 2. Some fly light as a laugh of glee, Some fly soft as a

mp

mp

With pedal

wind to try, Small white wings that we scarce can see;
 low, low sigh; All to the hav - en where each would be;

cresc.

1. Fly, fly, fly! 2. Fly, fly, fly!

Ped. *

THE MELODIOUS BLACKSMITH

Frederick Winthrop

Old English Folk Tune

*Allegro moderato**mf*

1. The black-smith sang this right good song, But
2. Said I, "Per-haps you'd like to learn That

The first system of the musical score shows the vocal melody in a treble clef and the piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Allegro moderato' and the dynamic is 'mf'. The piano part includes fingerings (1-5) and articulation marks like 'p' and 'mf'.

all his words were, "La-la - la - la - la!" "O hol!" cried he, "Tho' I
what you sang was, 'Do, re, mi, fa, so.' "Oh, thanks!" cried he, "Now of

The second system continues the vocal melody and piano accompaniment. It includes the lyrics and dynamic markings 'p' and 'mf'.

might sing 'mi' I can not tell a mi or a do from a fa."
course I see." And he sang once a - gain, end-ing up with a "do."

The third system concludes the piece. It includes the tempo markings 'rit.' and 'a tempo', and the instruction 'attacca' at the end. The piano part features 'rit.' and 'a tempo' markings.

LONG, LONG AGO

T. H. Bayly

T. H. Bayly



1. Tell me the tales that to me were so dear, Long, long a - go,
2. Do you re-mem-ber the path where we met, Long, long a - go,
3. Though by your kindness my fond hopes were raised, Long, long a - go,



Long, long a - go; Sing me the songs I de - light - ed to hear,
 Long, long a - go? Ah, yes, you told me you ne'er would for-get,
 Long, long a - go; You, by more el - o-quent lips have been praised,



Long, long a - go, long a - go. Now you are come, all my
 Long, long a - go, long a - go. Then to all oth - ers my
 Long, long a - go, long a - go. But by long ab - sence your



grief is re-moved, Let me for - get that so
 smile you pre - ferred, Love when you spoke gave a
 truth has been tried, Still to your ac - cents I



long you have roved, Let me be - lieve that you
 charm to each word, Still my heart trea - sures the
 lis - ten with pride, Blest as I was when I



love as you loved, Long, long a - go, long a - go.
 prais - es I heard, Long, long a - go, long a - go.
 sat by your side, Long, long a - go, long a - go.

OLD DOG TRAY

Stephen C. Foster
Andantino

Stephen C. Foster



1. The morn of life is past, And eve-ning comes at last ; It
2. The forms I called my own Have van-ished one by one, The
3. When tho'ts re-call the past, His eyes are on me cast, I



brings me a dream of a once . hap - py day, Of
loved ones, the dear ones have all . . passed a - way ; The
know . he feels what my break-ing heart would say ; Al -



mer - ry forms I've seen Up - on the vil - lage green, 7
hap - py smiles have flown, Their gen - tle voic - es gone, I've
tho' he can - not speak, I'll vain - ly, vain - ly seek A



Sport-ing with my old dog Tray.
noth-ing left but old dog Tray. } Old dog Tray, ev-er faith-ful;
bet-ter friend than old dog Tray. }



Grief can-not drive him a - way ; He's gen-tle, he is kind, I'll

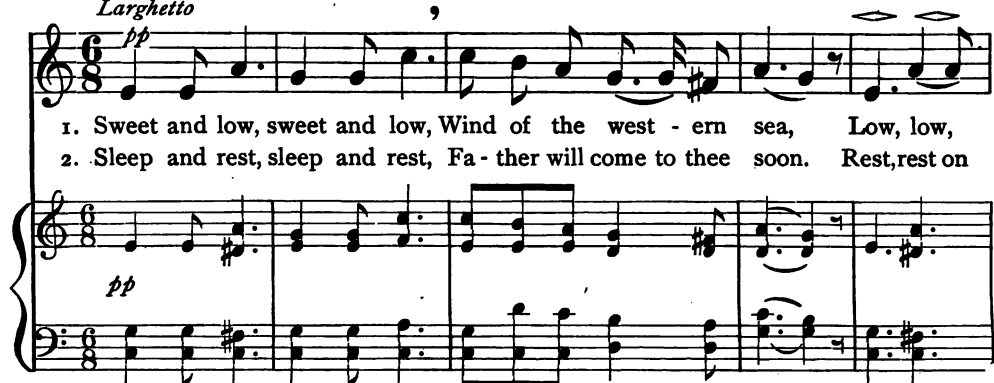


nev - er, nev - er find A bet - ter friend than old dog Tray.

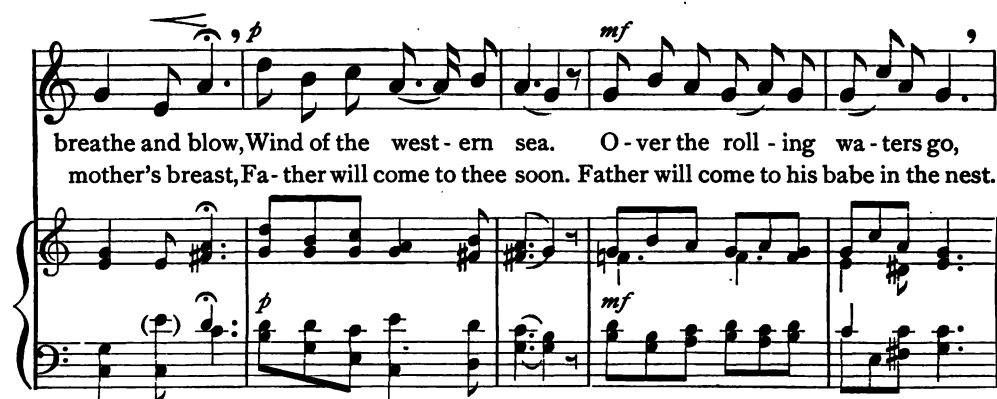
SWEET AND LOW

Alfred, Lord Tennyson

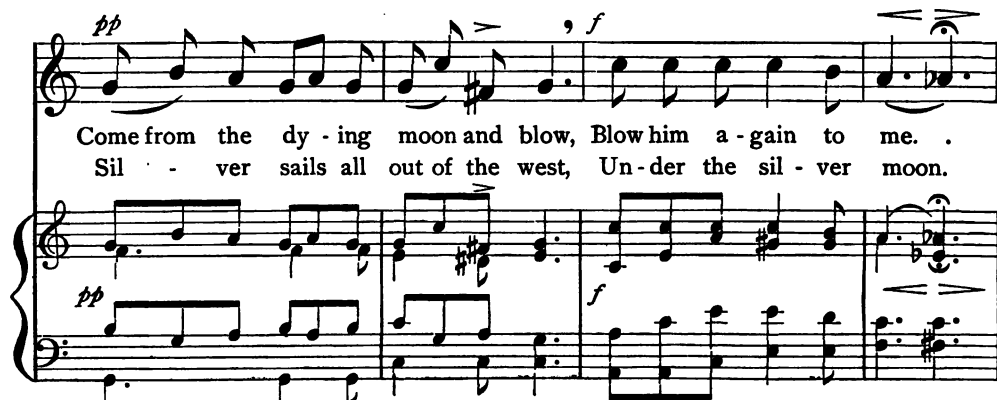
Joseph Barnby

Larghetto


1. Sweet and low, sweet and low, Wind of the west - ern sea, Low, low,
2. Sleep and rest, sleep and rest, Fa - ther will come to thee soon. Rest, rest on



breathe and blow, Wind of the west - ern sea. O - ver the roll - ing wa - ters go,
mother's breast, Fa - ther will come to thee soon. Father will come to his babe in the nest.



Come from the dy - ing moon and blow, Blow him a - gain to me. .
Sil - ver sails all out of the west, Un - der the sil - ver moon.

Larghetto, slow, but not so slow as *largo*

p *rall. e dim.* *pp*

While my ' lit - tle one, while my pret - ty one sleeps. . . .
Sleep, my lit - tle one, sleep, my pret - ty one, sleep. . . .

PRAISE THE LORD, YE HEAVENS, ADORE

Rev. R. Mant

Josef Haydn

1. Praise the Lord, ye Heav'n's, a - dore him, Praise him, an - gels, in the height :
2. Praise the Lord, for he is glo - rious, Nev - er shall his prom - ise fail :

Sun and moon re - joice be - fore him : Praise him, all ye stars of light.
God hath made his saints vic - to - rious : Sin and death shall not pre - vail.

Praise the Lord, for he hath spo - ken ; Worlds his might - y voice o - beyed ;
Praise the God of our sal - va - tion ; Hosts on high his pow'r pro - claim ;

Laws which nev - er shall be bro - ken, For their guid - ance he hath made.
Heav'n and earth, and all cre - a - tion Laud and mag - ni - fy his name.

AMERICA

Samuel Francis Smith

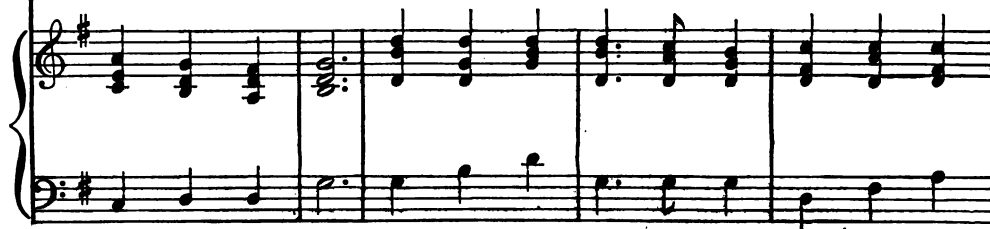
Henry Carey



1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee, Land of the no - ble free,
3. Let mu - sic swell the breeze, And ring from all the trees
4. Our fa - ther's God! to thee, Au - thor of lib - er - ty,



Of thee I sing; Land where my fa - thers died; Land of the
Thy name I love; I love thy rocks and rills, Thy woods and
Sweet free-dom's song; Let mor - tal tongues a - wake; Let all that
To thee we sing; Long may our land be bright With free-dom's



pil-grim's pride; From ev - 'ry moun-tain side Let Free-dom ring!
 tem-pled hills; My heart with rap-ture thrills Like that a - bove.
 breathe par-take; Let rocks their si-lence break, The sound pro-long.
 ho - ly light; Pro - tect us by thy might, Great God, our King!

COME, THOU ALMIGHTY KING

Felice de Giardini

1. Come, thou Al - mighty - y King, Help us thy
 2. Come, Ho - ly Com - fort - er, Thy sa - cred

name . . to sing, Help us to praise!
 wit - ness bear, In this glad hour!

Fa - ther all glo - ri - ous, O'er all vic - to - ri - ous,
 Thou who al - might - y art, Now rule in ev - 'ry heart,

Come and reign o - ver us, An - cient of days!
 And ne'er from us de - part, Spir - it of power!

THE STAR-SPANGLED BANNER

Francis Scott Key

John Stafford Smith



1. Oh, say, can you see, by the dawn's ear-ly light, What so proudly we
2. On the shore, dim-ly seen thro' the mist of the deep, Where the foe's haughty
3. Oh, thus be it ev - er when freemen shall stand Be - tween their loved



hailed at the twilight's last gleaming? Whose broad stripes and bright stars thro' the
host in dread si - lence re - pos - es, What is that which the breeze, o'er the
home and the war's des - o - la - tion, Blest with vic-t'ry and peace, may the



per - il - ous fight, O'er the ramparts we watched, were so gal-lant-ly streaming.
tow - er - ing steep, As it fit - ful - ly blows, half con-ceals, half dis - clos - es?
Heav'n-res-cued land Praise the Pow'r that hath made and preserved us a na - tion.



And the rock-ets' red glare, the bombs bursting in air, Gave proof thro' the
Now it catch-es the gleam of the morn-ing's first beam, In full glo - ry re -
Then con-quer we must, when our cause it is just, And this be our



night that our flag was still there. Oh, . say, does the star-span-gled
flect-ed, now shines on the stream. 'Tis the star-span - gled ban-ner, Oh,
mot - to, "In God is our trust." And the star-span - gled ban-ner, in



ban - ner yet wave O'er the land of the free and the home of the brave |
long may it wave O'er the land of the free and the home of the brave |
tri - umph shall wave O'er the land of the free and the home of the brave.

ITALIAN TERMS COMMONLY USED IN MUSIC

| | | | |
|---------------------------|-----------------------------|----------------------------|----------------------|
| <i>Accelerando</i> . . . | Gradually faster | <i>Ma</i> | But |
| <i>Ad libitum</i> . . . | At pleasure | <i>Maestoso</i> . . . | Majestic |
| <i>Adagio</i> | Slow; leisurely | <i>Marcato</i> | With emphasis |
| <i>Al</i> | To the | <i>Marziale</i> | In a martial manner |
| <i>Alla</i> | In the style of | <i>Meno</i> | Less |
| <i>Allegretto</i> . . . | Slower than <i>Allegro</i> | <i>Mezzo (m)</i> . . . | Half; medium |
| <i>Allegro</i> | Quick; lively | <i>Moderato</i> | In moderate tempo |
| <i>Andante</i> | Moderately slow | <i>Molto</i> | Much; very |
| <i>Andantino</i> . . . | Faster than <i>Andante</i> | <i>Mosso</i> | Rapid |
| <i>Assai</i> | Very | <i>Moto</i> | Motion |
| <i>Attacca</i> | Begin without pausing | <i>Non</i> | Not |
| <i>Ben</i> | Well | <i>Pianissimo (pp)</i> . | Very soft |
| <i>Cantabile</i> . . . | In a singing style | <i>Piano (p)</i> . . . | Soft |
| <i>Col or con</i> . . . | With | <i>Piu</i> | More |
| <i>Commodo</i> . . . | Leisurely; convenient | <i>Poco a poco</i> . . . | Little by little |
| <i>Crescendo (cresc.)</i> | Gradually louder | <i>Presto</i> | Very fast |
| <i>Da Capo (D.C.)</i> | From the beginning | <i>Primo</i> | First |
| <i>Dal Segno (D.S.)</i> | From the sign ♩ | <i>Rallentando (rall.)</i> | } Gradually slower |
| <i>Decrescendo</i> . . . | Gradually softer | <i>Ritardando (rit.)</i> | |
| <i>Di</i> | Of | <i>Ritenuto (rit.)</i> . } | |
| <i>Diminuendo (dim.)</i> | Gradually softer | <i>Semplice</i> | Simple; unaffected |
| <i>Dolce</i> | Sweet | <i>Sempre</i> | Always |
| <i>E or ed</i> | And | <i>Senza</i> | Without |
| <i>Fine</i> | The end | <i>Sforzando (sfz.)</i> . | Loudly accented |
| <i>Forte (f)</i> | Loud | <i>Simile</i> | In the same manner |
| <i>Fortissimo (ff)</i> . | Very loud | <i>Sostenuto (sost.)</i> . | Sustained |
| <i>Grazioso</i> . . . | Gracefully | <i>Staccato (stacc.)</i> . | Detached; separated |
| <i>Larghetto</i> . . . | Less slow than <i>Largo</i> | <i>Tempo; a tempo</i> . | Time; in time |
| <i>Largo</i> | Broad and slow | <i>Tenuto (ten.)</i> . . | Hold the full value |
| <i>Legato</i> | "Bound"; smoothly | <i>Troppo</i> | Too much |
| <i>Leggiero</i> | Lightly | <i>Tutti</i> | All together |
| <i>Lento</i> | Slow | <i>Vivace</i> | In a spirited manner |

VOWELS. In Italian the long vowels are pronounced as follows: *a* like ah; *e* like a in lay; *i* like ee in feet; *o* like oh; *u* like oo in boot. All final vowels are sounded. Short vowels are pronounced approximately as in English.

CONSONANTS. *h* is silent; *j* like y in you. The pronunciation of *c*, *g*, *r*, *s*, and *z* requires careful study. All other consonants are pronounced approximately as in English.

INDEX

| | PAGE | | PAGE |
|------------------------------------|------|--------------------------------------------|------|
| Abraham Lincoln | 75 | Fairy, The | 107 |
| All Fools' Day | 99 | Fairy Crew, The | 14 |
| America | 138 | Ferry, The | 125 |
| Autumn Leaves | 29 | Fiddle-de-dee | 100 |
| Baby Seed Song | 110 | First Snowflake, The | 35 |
| Bashful Valentine, The | 83 | Flag and the Eagle, The | 76 |
| Bedtime | 47 | Flow Gently, Sweet Afton | 134 |
| Bells and Flowers | 109 | Flowers and Jewels | 58 |
| Blossom Snow | 94 | Flowers and Songs | 106 |
| Bluebell and Bluebird | 118 | Folk Dance, A | 21 |
| Bluebird's Message | 87 | Follow the Leader | 18 |
| Boy and the Sheep, The | 123 | Freedom and Peace | 81 |
| Boys in Blue, The | 10 | Frog He Would A-Wooing Go, A | 24 |
| Bugle, The | 53 | Gavotte, The | 69 |
| Bugle Song | 49 | Golden Dreams | 84 |
| Busy Wheels | 115 | Good Advice | 84 |
| By the Light o' the Moon | 30 | Good-Bye to the Leaves | 28 |
| Carrier Pigeon, The | 73 | Good King Wenceslas | 108 |
| Cat and the Cheese, The | 118 | Good Morning! | 120 |
| China-Boy, The | 46 | Good Night | 45 |
| Christmas Joy | 53 | Good Night and Good Morning | 116 |
| Clip-Clap | 32 | Good Skating | 63 |
| Come, Thou Almighty King | 139 | Grimalkin | 67 |
| Contentment | 93 | Hailstones | 92 |
| Creator, The | 122 | Hailstorm, The | 101 |
| Cricket, The | 32 | Halloween | 26 |
| Cuckoo in the Clock | 65 | Harvest Time | 28 |
| Donkey Music | 85 | Heigh-Ho! Daisies and Buttercups | 97 |
| Don't Forget! | 119 | His Only Song | 92 |
| Dream, A | 47 | How Many? | 105 |
| Dreams | 88 | Hudson, The | 101 |
| Easter Flowers | 105 | Huntsman, The | 41 |
| Easter Morning | 98 | If I Were a Rose | 8 |
| Emerald Isle, The | 44 | If We Could Fly | 73 |
| | | In April | 106 |

| | PAGE | | PAGE |
|----------------------------------------------|------|-------------------------------------|------|
| In Cold Weather | 82 | Rose and the Rover, The | 103 |
| In May and June | 127 | Running Brook, The | 126 |
| In the Tree | 124 | Seeing and Hearing | 9 |
| It Might Rain | 93 | September Colors | 17 |
| Jack Frost | 39 | Shadow Pictures | 47 |
| July | 123 | Singing Lesson, A | 27 |
| Jumping Jack, The | 80 | Sky Flocks | 57 |
| Kindness to Animals | 9 | Sky Town | 54 |
| Kite-Time | 90 | Smiles and Tears | 96 |
| Land of Spain, The | 94 | Snowflake Valentines | 72 |
| Little Sandman, The | 104 | Snow-White and Rose-Red | 34 |
| Little Spark, The | 30 | Soldier Game, The | 77 |
| Long, Long Ago | 133 | Soldiers | 95 |
| Lovely Evening | 109 | Song of Praise, A | 16 |
| Magic | 113 | Star Child, A | 74 |
| March Lingers | 92 | Stars | 61 |
| May Bells | 115 | Stars and the Moon | 49 |
| May Dance, A | 113 | Star-Spangled Banner, The | 140 |
| May Songs | 114 | Strawberry Fair | 102 |
| Melodious Blacksmith, The | 132 | Sunlight and Starlight | 119 |
| Merry Robin | 128 | Sweet and Low | 136 |
| Mill, The | 85 | Swimming and Flying | 122 |
| Miss Breeze | 112 | Tame Fish | 67 |
| Miss Violet | 114 | Tell-Tale Tracks | 60 |
| Mother's Advice, A | 19 | Thanksgiving in Winter | 36 |
| My Shadow and I | 64 | Thieving Fox, The | 78 |
| New Day, A | 81 | Those Three Blind Mice | 42 |
| New Year's Eve | 58 | Toyland | 56 |
| Night Rider, The | 68 | Up to Mischief | 95 |
| Night Song | 27 | Wake Up! | 81 |
| November's Feast | 43 | Water Skaters | 113 |
| Old Dog Tray | 135 | What's the Use? | 19 |
| On Christmas Day | 52 | When Autumn Comes | 7 |
| One Man Shall Mow My Meadow | 33 | When Summer is Done | 40 |
| Praise the Lord, Ye Heavens, Adore | 137 | White Butterflies | 131 |
| Praise to God | 51 | Who Goes There? | 25 |
| Prinking | 89 | Who Was He? | 91 |
| Punch and Judy | 71 | Wind and Wave | 20 |
| Race, The | 31 | Windmill, The | 79 |
| Rain | 101 | Winter, Good-bye! | 87 |
| Red, White, and Blue | 118 | Winter Pleasures | 59 |
| Robin's Burial, The | 71 | Woodpecker, The | 23 |
| | | Young Frogs | 93 |



